THE ART-UNION.



LONDON, MAY 1, 1846.

THE NEW TARIFF;

ITS EFFECT ON BRITISH MANUFACTURED ART.

The principle on which the new Tariff is based may be simply stated as consisting in the removal of all taxation from raw material, and the imposition of such duties on manufactured goods as may contribute to the revenue without being either prohibitory or protective. Now, in all questions connected with production on the one side, and revenue on the other, it is almost impossible to avoid discussing economic questions; and, though the view which we mean to take of the Tariff is purely artistic, it would be impossible to make such a view clear and intelligible if the economical relations of the subject were wholly disregarded. It is better to meet direct a difficulty which cannot be avoided; and, therefore, instead of incidentally discussing the grounds of distinction between raw material and manufactures, we shall set out by a direct explanation of the grounds on which a difference is established, not for the purpose of justifying premiers, parties, or parliaments, but for elucidating the principles of plain common sense.

Raw materials should not be subjected to taxation, for the simple and obvious reason that whatever diminishes the supply of material acts as a prohibition on the industry to be employed in its manufacture. A tax on the import of wool would at once lessen the amount of employment given to combers, spinners, weavers, and cloth-dressers; but as food is a raw material in every kind of manufacture, being worked into the thews and sinews of the operative, it appears, on the first aspect of the matter, that a tax upon food, so far as it is enforced, acts as a prohibition of manufacturing industry, and a consequent diminution of the amount of employment distributable among the working population. On the other hand, it may be urged that corn being virtually a manufacture from the soil, produced by farmers and labourers, in the very same way that calicoes are produced by the owners of factories and their factory-hands, the incentive given to the production of food at home supplies a compensating amount of employment to the agricultural population. As we are not about to enter on any discussion of the Corn Laws, we need only say here that discouragement by taxation is a very different thing from encouragement by protection: the former is a positive and obvious evil; the latter, a very questionable and doubtful good. Indeed, we should not have referred to the corn question at all, only that any examination of the Tariff from which that question was wholly excluded, would too closely resemble a representation of "Hamlet," with the part of *Hamlet* omitted by particular desire.

Raw material, then, ought not to be taxed, because such an impost limits employment and diminishes the amount of means for the application of industry. But taxation must fall somewhere; the interest of the national debt and the cost of our extensive and expensive civil, military, and naval establishments, must be maintained; under this necessity, we think that duties may fairly be levied on the import of manufactured goods, because all taxes are ultimately paid by the consumer, and the consumers of imported manufactures belong to a class of society the best able to bear the burden of fiscal imposts. Taxes on imported manufactures may be levied for the sake of protection, for the sake of revenue, or for both purposes combined in different proportions; but it is important to bear in mind that the objects of a protective tariff and a revenue tariff are not only inconsistent, but are directly opposed to each other. The design of protective duties is to exclude, that of revenue duties to invite, imports. When, therefore, any advocate for high import duties argues at one time for the sake of protection to native industry, and at another for the sake of the public revenue, he is manifestly contradicting himself, and demolishing with one course of reasoning the arguments he has endeavoured to establish with the other. It is, indeed, an evil incidental to revenue duties that they must, to a certain extent, be protective; and, therefore, in every tariff for revenue purposes it is important to fix the scale of duties so low as not to discourage consumption. The less that consumption is, the less will be the import; and the less the import, the less will be the revenue.

Now, the rate of duty fixed by the new Tariff on the import of manufactured goods is in nearly all cases so low as to be utterly worthless in a protective or prohibitory point of view; there would not probably be a yard more of French silks, muslins, or laines imported under a system of perfect freedom, than at so moderate a rate of duty as ten per cent.; and there is probably no class of manufacturers —always excepting the disciples of the Macclesfield school of political economy—who would object to having this incidental shadow of protection altogether abolished, so far as their own private interests are concerned. It must, therefore, be clearly understood that these duties are maintained solely and exclusively for the purposes of revenue, and that they must cease with the exigencies which have called them into existence.

The distinction between raw material and manufactured goods, though apparently simple, becomes a little complicated, when we reflect that the product of one branch of manufacture becomes the raw material of another. Organzine silk is the product of the throwster, but it is the raw material of the weaver; rectified spirit is the product of the distiller, but the raw material of the varnish-maker; flour is the product of the miller, but the raw material of the baker. Hence arises the inherent injustice of every protective tariff: if it served one class, it seriously injured many others; if it stimulated one branch of production, it stinted and blighted several other branches. We say nothing here of the injury done to consumers, because that is sufficiently obvious; but, looking to artistic as well as to economic results, there is an obvious want of logic in every protective tariff: for, while it encourages the industry where the article was a product, it discourages the industry where that product became a raw material. But there are many materials which are used in manufactures, not singly, but in combination with others. In such a case, protecting duties levied on one portion of the materials discourages the consumption of the rest, and thus becomes a tax on whatever branches of industry may be engaged in their production. There was a singular example of this incidental effect of protection in the old wool duties. To make good cloths from English wool it was necessary that it should be combined with the fine wools of foreign growth; but, when a tax was laid on the import of foreign wool, the price of the proportion necessary to be combined with English wool was so high as to interfere with the progress of manufacture, and thus the demand for wool of English growth was lessened by the very system devised for its protection. At length the duty on foreign wools was abolished, and the immediate consequence was, that the demand for English wool greatly increased, and its price rose in the market. We may mention, as further illustrations of this point, the injury which the weavers in the south of Germany suffer from the imposition of a duty on yarn, and the backward state of agriculture and ship-building in France, chiefly owing to the maintenance of a heavy protective duty on raw and wrought iron. This is a matter of great importance in reference to the proposed revision of the Tariff; as, on the one hand, the incidental evils of protection fall on the most remote and apparently unconnected branches of industry; so we may reasonably expect that the benefits of relaxation will have an equally wide range, and will manifest their stimulating influences in quarters never suspected of having been subjected to discouragement. The abolition of the duty on drugs and dye stuffs last year has led manufacturers to try experiments on the mercantile value of the liberated articles, and several of them already have been found available for useful purposes to which they were not previously known to be applicable.

We have endeavoured to explain the general principles on which Sir Robert Peel's new Tariff is based, before entering on any investigation of the details, because it is by the general tendency, and not by the special bearings, of each article that its merits must be tested. Indeed, from what we have said, there must be many apparent inconsistencies and anomalies in the details, because all import duties, however ostensibly and exclusively designed for purposes of revenue, must to a certain extent be incidentally protective; and because it is generally very difficult, and in many cases wholly impossible, to draw a line of perfect distinction between the products and the materials of manufacture. It is, of course, impossible for us to comment upon every article mentioned in the schedule of the Tariff; we shall, however, notice a few of the most important, and shall begin with those on which the duties are to cease and determine. The most important in an artistic point of view are casts of Busts, Statues, and Figures, which may henceforth be imported duty-free. In addition to the diminution of the expense of such models and lessons of Art, it is a great boon to have those objects rescued from the fangs of the Vandals in the Custom-house of Folkestone, who acted as if they had been chosen from the sect of the Iconoclasts. Let us, however, in all justice, add that works of Art were always treated with gentleness and respect by the port-officers of London and Brighton. Casts are important elements in artistic education; to impede the circulation of models of ideal beauty was as great an act of barbarism as to impede the circulation of ideas themselves; the old Tariff was an *index expurgatorius* of Science and Art, without having the poor pretext of religion or morality set forward as a plea by the inquisition. We inflicted a penalty on refinement, and erected a barrier against improvement. We bewailed our deficiency in the Art of Design, and virtually prohibited the instruction of our designers. The abolition of this worse than Gothic impost is a boon for which every manufacturer into whose productions taste enters as an element should be truly grateful; we hope that, ere long, the same relaxation will be conceded to the import of copies of Pictures and Engravings. Magna Græcia ware is also set free; and, as it can scarcely be said to come into rivalry with our potteries, we have not to defend the remission, but we shall take an early opportunity of developing its importance,

particularly in the production of designs of form irrespective of colour.

Enamel has received exemption as a raw material, and we may add that it is the material for a branch of industry capable of very great expansion in this country. Its decorative value and preservative importance, even in matters of domestic ornamentation, have been hitherto very imperfectly developed; and we have little doubt that its more extended use will be found to increase the comfort as well as improve the aspect of our homes.

Maps and Charts ought obviously never to have been excluded; so long as we choose to Anglicise or to Gallicise proper names, the maps of one country can never come into extensive use in another. So long as nations choose different localities for their meridian line, the perplexities of longitude will compel navigators to adhere to the charts of their own country. Foreign maps and charts will only be imported for the improvement of our own; they can only be used for comparison and correction.

We feel something like regret at seeing Printing Ink, in the free list of the schedule, dissevered from its natural companion, "Paper." But this diconnexion is one of the blessed anomalies arising from our excise system, with which Sir Robert Peel has already dealt boldly and beneficially in the article of Glass. Pens for the author and ink for the printer do indeed merit thanks, but, when they are advanced, paper should not be left alone to represent *stationery*. Manuscripts are also allowed to to enter duty-free; it was a perverse instance of financial ingenuity to subject them to taxation; an immortality of evil fame should gather round the memory of the Chancellor of the Exchequer who subjected the means of learning to a preposterous impost. But this is an imperfect relaxation: the absurdities of our duties on foreign Books and Prints are still very glaring, and require redress.

Medals come under the same category as models; but, besides the instruction which they may afford in the Art of Design, we anticipate the extensive use of copies or casts from them as efficient means of general education. We have seen a set of sulphurs employed as a kind of mnemonics in teaching history, and can testify that they were more efficient than all the systems of artificial memory devised by such quacks as Feinaigle and Benyowski.

The last item we have to notice in the free list is Vellum: it affords some, though a very inadequate, compensation for the absence of Paper. We should recommend some of our publishers to print vellum copies, with blanks for ornamental letters and illustrations, which amateur artists could fill up at their pleasure. So graceful and elegant a source of amusement would be sure of receiving encouragement from young ladies of refined taste. The addition of their own illustrations would give zest to their enjoyment of a favourite writer: and their artistic conceptions would enable them to realize more intensely the fancies and imaginings of the poet.

Assuming that the duties levied on manufactures are exclusively for the purposes of revenue, we should wish that Cameos had been transferred to the free list. The pecuniary amount of the duty, five per cent., is a matter of perfect indifference, one way or the other: it will not exclude the importation, but it will add only a miserable trifle, not worth the cost or trouble of collection, to the revenue. But cameos may give hints to designers for porcelain and earthenware; and we should, therefore, desire to have them placed in the category of articles of instruction. Let us, however, be thankful for the relaxation, and hope for the remission. Crayons, also, have a claim to perfect freedom; they, however, are fixed at ten per cent.—a trifle to the revenue, but not always a trifle to the struggling artist, who often finds that a duty of ten per cent. to the revenue is developed into a charge of some twenty or thirty per cent. by the retailer. The same remark is applicable to Pencils; but the appearance of Slate-pencils in a tariff, with a duty of ten per cent. annexed in the schedule, is thoroughly absurd, and supremely ridiculous. It is to be hoped that Sir Robert Peel, like other managers, will, as his funds improve, be induced to extend his free list.

As a general principle, we prefer an *ad-valorem* duty on imports to fixed arbitrary sums; and we wish that this principle had been applied to Spirits and Wines. The coarser brandies are ingredients in several branches of manufacture; and we think it would have been wise to distinguish in some way between them and the Cognac, used merely as a luxury. The question of temperance is indifferent to the issue; so far as an experience has gone, it shows that lowering the price of spirits is no incentive to intoxication. The cheap brandies of France are so detestable in taste and smell that we cannot believe it possible that they would be used as stimulants by the people of this country; while, for manufacturing purposes, we believe that they would be found superior to the purer spirit. Varnishes being admitted at ten per cent., there ought to have been a corresponding reduction of all the materials which enter into the composition of varnish, else our Tariff will hold out encouragement to the foreign manufacturer at the expense of our own countrymen.

It is but fair to add that this is one of the cases which is complicated by the interference of questions of excise. There would be interminable difficulties in levying a graduated or *ad-valorem* rate of duties on British spirits; the cases of fraud or collusion would be endless. We point out the evil, but we cannot suggest the remedy: for the spirit duties form too important an item of the public revenue to justify any reasonable hope of their remission.

We have merely selected a few items which help to illustrate the importance of reductions in the Tariff to Arts and Artisans; we have reserved the Timber Duties to the last, because wood-decorations, though recently revived, are rapidly increasing in importance. There is not a spar of Canada timber worth a straw for the purposes of Art; its economic qualities we know to be of the very worst order; it is the source of domestic discomfort wherever it is used; it is predestined to deformity and foredoomed to dissatisfaction; every preference given to its use is a prize on ugliness and a penalty on comfort. The Canadians themselves protest against the kindness which we ungraciously thrust upon them; they tell us that wood-cutters and wood-jobbers are the plague and pest of colonial society; they would rather see the ground cleared for farmers than encumbered for speculators. Setting aside, however, such political and economic considerations, we say that Art imperatively requires the admission on equal terms of hard and ornamental timbers.

We are persuaded that the demand for Canada timber would not be injuriously decreased by the admission of the superior timber from the Baltic. In the case of wool it was found that the admission of the foreign finer qualities greatly increased the consumption of the coarser domestic qualities. The same result might reasonably be expected from Sir Robert Peel's proposed measure; the simple result would be that Canada timber would be imported for the purposes to which it is peculiarly appropriate, and not for the purposes to which it is utterly unsuited.

There may be some to whom some explanation or, perhaps, apology is necessary for introducing economic discussions into an artistic journal; but political economy is much more closely connected with the progress of taste and artistic design than is generally believed. Monopolies and Trades Unions are equally fatal to progress; and Art requires the aid of Science to demonstrate their ruinous tendency. A monopoly is a combination of unimproving manufacturers to keep up the profits of production irrespective of the merits of production; a trades union, in ninety-nine cases out of the hundred, is a combination of botches to keep up the rate of wages irrespective of the quality or amount of work. Both rely on force, not on merits. Monopoly looks to legal force, because it has influence with the Legislature; the trades union has recourse to brute force, because it has no voice in the making of law: but both are disturbing forces in the natural operations; both are adverse to civilization and to the progress of Art, which is the outward manifestation and visible sign of civilization. Both are nuisances which ought to be abated.

For the sake of Art, for the sake of progress, for the sake of improvement—both artistic and social, we give our earnest support to the great measures of commercial reform now under the consideration of Parliament. We have nothing to say to parties, or to their paltry and personal objects; in the contest we look only to the nation as our party, and to national advantage as our principle. Without going quite so far as to say that we should rather err with Plato than go right with the rest of the world, we are not uninfluenced by the fact that every great patron and every distinguished amateur of Art within the seas of Britain, is a zealous advocate for the emancipation of Industry and Commerce proposed by the Ministerial measure. Under such circumstances, silence on the part of the Art-Union would neither be suited to the position which our Journal holds in public estimation, nor fair to those who have honoured us with their confidence. We were bound to pronounce an opinion, and we have done so fairly, candidly, and unequivocally. We should add, "fearlessly," only that the mention of fear on such an occasion would be perfectly idle. The principles we maintain stand forth in such prominent light of truth and self-evidence, that courage is far more wanting for their abandonment than for their maintenance.

VISITS TO PRIVATE GALLERIES.

No. XI.

THE RIGHT HON SIR ROBERT PEEL, BART., Whitehall-gardens.

Amid the turmoil of historical events and the harass of political occupation, it has rarely fallen to the lot of great men to have found either leisure or inclination to cultivate the Arts, or to acquire the knowledge that can alone supply the faculty for their enjoyment.

But it is precisely at such periods and under such influences that the cultivation of the Fine Arts confers "eternal fame" on the exalted persons to whom the rule of nations is confided. The glorious epoch of the Medici was a time of disorganization and trouble in which they were constantly involved;—although now remembered only for the princely patronage of high Art by their family, and the association of their names with its most illustrious professors, such as Bramante, Leonardo da Vinci, Michael Angelo, and Raffaelle.

It becomes, consequently, a matter of proud and earnest gratification to all our countrymen that the illustrious statesman whose master-mind now directs the energies of the most mighty empire in the world should be one of the most accomplished connoisseurs in Art, as well as one of its most ardent and liberal patrons.

It will be a memorable event in the history of our country that, during his Administration, the first public act of acknowledging the importance of the Fine Arts, as a source of national wealth and civilization, was accomplished—by creating a Royal Commission to consider the means of furthering their progress.

Sir Robert Peel, from his first entrance into public life, has been almost constantly employed in the service of the Government of the United

Kingdom. It is not our purpose to offer any opinion as to the great measures in which, during the last thirty years, he has taken an active part; but we may express our delight that he has found leisure to employ his large fortune in forming the collection of Pictures we are now about to describe. Other galleries have been gathered by a succession of descendants; but this has been formed by Sir Robert Peel alone. To those who imagine that the possession of wealth can always achieve the same result, we reply that the unity of purpose, the equality of excellence of the various examples, and the purity of taste displayed in the acquisition, are indicative of a refinement of understanding perhaps best explained by saying it would be quite unattainable by any lavish expenditure alone.

Every one knows that Sir Robert Peel's town residence is a mansion of modern erection, situate in Whitehall-gardens. The collection is not placed in a cheerless gallery, but is contained in an apartment on the first floor of spacious dimensions, comprising the whole depth of the residence, with large bow-windows at the ends. It is elegantly fitted up with the usual decorations of a drawing-room, and on the side walls are hung, closely together, those gems of the Dutch school which have been the chief pride and ornament of most of the celebrated continental collections: some few are placed in other apartments. We shall now only give an account of the pictures in the town abode, but hope to have an opportunity hereafter of describing those at Drayton-Manor, where there are many choice works of the British school. Before entering upon a detailed catalogue we are desirous of returning our grateful thanks for the readiness with which permission was granted by Sir Robert Peel to view his collection for the purpose we have in view.

PICTURES IN THE GALLERY.

S. Ricci. A mythological subject. A fine picture, much beyond anything else attributed to this master, and quite worthy of N. Poussin.

G. Metzu. 'The Music Lesson,' from the collection of Michael Bryan, Esq.

F. Mieris. 'Le Corsage Rouge.' A perfect gem, representing a young lady feeding a parrot: she wears a red tunic, trimmed with ermine, whence the title under which it is well known. It has successively adorned the galleries of Gaignat, the Duke de Praslin, and Mr. Beckford.

Berchem. 'Landscape.—Ruins and Cattle.' This picture is engraved in the Poulain Collection, No. 11. It is a graceful composition of cows and a goat standing in a pond, behind which rises the ruins of an antique edifice, and is further adorned with figures. It has been a great ornament to the various collections of Braancamp, Poulain, Duke de Chabot, Tolozan, Crawford, Humble, and Sir S. Clarke.

Backhuysen. 'Sea Shore.' A cloudy sky and light breeze, with figures of fishermen in various occupations. Engraved in the Le Brun Gallery.

Jan Steen. 'The Music Master.' It bears the date on the harpsichord of 1671, and has more of the manner of Terburg, with higher finish than his usual style, which he adopted after the above period.

G. Netscher. 'Lady with a Distaff, 1671;' dressed in a yellow tunic bordered with ermine, and a white satin petticoat. From the collections of Blondel de Gagny and Prince Galitzin.

D. Teniers. 'The Seasons.' Four small pictures, well known from the engravings after them by Levasseur and Surrugue, as well as by numerous copies. Spring is personified by a young gardener bearing an orange-tree; Summer by a stout reaper tying a sheaf; Autumn by a jolly peasant, with a flask of wine in one hand and a glass in the other; and Winter by an old man dressed in a furred cloak, and warming his hands. This esteemed series has adorned previously the collections of the Countess de Verrue, Le Prade, Blondel de Gagny, Gros, Nouri, Destouches, Le Brun, and Prince Talleyrand. At the sale of the Countess de Verrue's pictures, in 1737, they were sold for only 290 francs; at each successive sale they have continued to augment in price, until the last time, in 1817, when Prince Talleyrand's collection was dispersed, they were sold for 4500 francs.

Ph. Wouwermans. 'Interior of a Stable;' many figures of ladies on horses richly caparisoned, cavaliers, and a profusion of the most charming details in the finest style of execution. From the collections of the Count de Merle and Watson Taylor, Esq.

W. Vandevelde. 'A light Breeze, with Indications of an approaching Storm.' From the collection of Lord Charles Townsend.

W. Vandevelde. 'A Calm, 1661.' This is an exceedingly fine picture, in the artist's most brilliant manner. It formerly graced the gallery of the Duke de Berry.

A. Cuyp. 'Cows drinking on the Banks of a River.' A perfect example of the master, of moderate dimensions, full of brilliancy and truth.

G. Netscher. 'Maternal Instruction.' A mother teaching her daughter to read, while a younger child is playing on the floor with a dog. Formerly in the Orleans Collection, engraved by De Launay.

Rubens. 'The Chapeau de Paille.' This universally celebrated work may be considered the brightest jewel in this collection of gems. The reputation of this picture is boundless: it has been written and talked about wherever Art is known, and is familiar by numerous engravings to every class of amateurs. It portrays the portrait of Mademoiselle Lunden, half-length, nearly a full face, wearing a black beaver Spanish hat, trimmed with white ostrich feathers, and a black spencer with scarlet sleeves. The hands are held crossed in front. We have long known this extraordinary picture, yet never did its wondrous execution charm us to such an extent as on our present visit. It is one of those unique and fortuitous productions in Art which surpass the most extravagant ideas of excellence it may be possible for the greatest enthusiast to conceive. By a strange perversion of sound, it has been called for a long time the 'Chapeau de Paille,' although it was formerly distinguished as the 'Chapeau à l'Espagnole,' which is a more correct designation of the head attire. Mdlle. Lunden was the acknowledged beauty of Antwerp in her day: her countenance is lively and playful; her eyes are fixed on the spectator, while a slight smile plays on her lips. As a work of Art it may be considered the perfection of colour; and it is impossible, without seeing the picture, to imagine the brilliancy and transparency of the local colours, and the almost miraculous power displayed in painting the shadow on the forehead, cast by the broad brim of the "chapeau." The features are regular, but not exactly handsome according to our notions; there is a youth, a gaiety, and an enchanting animation in the *ensemble*, which no other picture of this great colourist ever possessed so fully. It is said that Rubens would never part with this picture in his lifetime; and it is noted in the inventory of effects taken after his decease, as the portrait of a lady having one hand crossed on the other. At the death of his widow, this picture became the property of the Lunden family, and so remained until the decease of the last descendant in 1817, when it was sold for 50,000 francs to M. Stiers, of Antwerp. In 1822 it was again publicly sold for nearly £3000, and then transported to England, when, after being publicly exhibited in Bond-street, to the admiration of more than 20,000 visitors, it was finally sold to Sir Robert Peel, in whose possession we now find this matchless *chef-d'œuvre* of Rubens.

J. Van Ostade. 'Winter Scene on a Canal, with Figures Skating.'

W. Vandevelde. 'Calm, 1654.' A fine picture, but not equal to others in this collection

G. Metzu. 'The Duet.' A most important work of this very elaborate painter. A lady holding a music-book is preparing to sing, and is apparently waiting until a gentleman has tuned his violin. This picture, in its turn, has belonged to the Duke de Choiseul, the Duke de Praslin, M. Solirène, and Prince Talleyrand.

D. Teniers. 'La Surprise Facheuse.' In a vast kitchen an elderly peasant is caressing a young woman occupied in cleaning a pan, at the same moment his wife enters by a door in the background. It is in the best manner of Teniers's execution, particularly in the domestic details.

Hobbima. 'The Water-mill.' A very fine picture of his usual woody scenery, with delightful effects of sunshine on a summer's day.

W. Vandevelde. 'The Beach at Scheveling.' The very perfection of coast scenery for execution; a truly fine work, enriched with the most charming figures from the pencil of A. Vandevelde. Formerly possessed by M. Schimmelpennick and the Count Pourtales.

Gonzales. 'A Family Scene, with Portraits of a Lady, Gentleman, and Six Children.' It is a fine specimen of a master who sometimes approaches the touch and manner of Vandyck, although on a diminished scale.

D. Teniers. 'Le Mauvais Riche.' An elderly man, in rich attire, tormented by a thousand hideous forms and grotesque figures; beautiful pencilling, and harmonious in colour.

Wynants. 'Landscape, 1659.' One of the most pleasing pictures of this very agreeable painter, decorated with appropriate figures by Lingelbach.

W. Mieris. 'A Young Woman at a Window talking to a Man,' surrounded with fish, poultry, fruit, game, and a multitude of accessories; finished to extreme minuteness, and completely free from the dryness which sometimes pervades the pictures of Mieris. It is a well-known *chef-d'œuvre* of the master, and was formerly in Mr. Hibbert's collection. It is engraved by Burnet.

Ph. Wouwermans. 'Halt of Officers.' This picture is engraved under this title by Le Bas: the subject is consequently well known, and it has always been considered one of the artist's most perfect works. It has been in the collections of the Count Dubarry, Poulain, and Mr. Webb.

Karel Du Jardin. 'Cattle Reposing, 1658.' We have here a wonderfully fine cabinet specimen of this very charming painter, of small dimensions; still it is replete with subject, and represents a number of animals and figures reposing in the shade of some large trees on a sunny day. It is certainly one of the very finest works of its class, and has previously been a leading ornament in the collections of the Duke de Praslin, Robit, and Sir Simon Clarke.

Ph. Wouwermans. 'A Group of Figures,' in a sterile scene, with a grey horse on which a man is placing faggots, while a woman, child, and dog, complete the group. It has been in the cabinets of Randon de Boisset and Le Rouge.

J. Ruysdael. 'A Waterfall over Rocks.' One of the most capital pictures of the master. It was formerly in the Brentano collection at Amsterdam.

A. Vandevelde. 'Winter Amusements, 1668.' A canal, with many figures skating; full of truth, and of the most vigorous execution. It is engraved by Aliamet, and was previously in the collections of Mariette, the Prince de Conti, and the Count Pourtales.

Hobbima. 'Wood Scene.' A charming small picture, of elaborate finish: true to Nature with all its freshness.

A. Vandevelde. 'Figures and Cattle crossing a Brook.' This is a beautiful picture of the highest quality of Art, painted with singular firmness, and brilliant in colour. It has been in the collections of Randon de Boisset, the Duke de Praslin, and Sir Simon Clarke.

Wynants. 'Small Landscape and Figures.' The site represented is a barren bit of Nature, but enlivened by very beautiful figures, for which it is indebted to the pencil of Adrian Vandevelde.

G. Netscher. 'La Bulle de Savon.' This small picture is one of the painter's finest productions: a charming subject, and treated in a manner so elegantly that its possession has always been coveted as an ornament to many celebrated cabinets. It is well known from an engraving, and has at various times passed into the galleries of Randon de Boisset, Poulain, De Calonne, Le Brun, and the Duchess de Berry; from the last it was purchased for 7000 francs (£280), although not a foot square in superficies.

Backhuysen. 'Entrance of the Thames.' A rather large picture, with stormy effect, grandly treated.

P. De Hooge. 'An Interior, with Figures,' possessing all the beautiful effects and gradations of light that so justly entitle him to be considered as the Cuyp of Interiors. Formerly in the collections of Van Leyden and the Count Pourtales.

P. Potter. 'Landscape and Cattle, 1654.' This is one of his most exquisite works, and must have been also one of the latest productions of his pencil, as he died in the early part of the year dated on the picture. It is here one of the greatest ornaments in the collection, and has been possessed before by Lindert de Neuville, Van Loquet of Amsterdam, and Lord Gwydir; from the last of whom it was obtained for 1200 guineas.

HOBBIMA. 'The Avenue.' When this picture was exhibited at the British Institution a few years ago, it excited the utmost admiration for its truth and simplicity. It is a pure page of Nature, so unaffected and unadorned that it seizes the mind at once. Being the mere transcript of a scene of the most ordinary and commonplace description, we really forget it is a picture at all, but are deluded into a vision of reality of the objects represented.

G. DOW. 'The Dealer in Game.' This is a picture of great celebrity as one of the most capital works of the painter, and is so well known to connoisseurs as scarcely to require any remark on its importance. The execution is marvellous, while the heads of the figures have a life, a vivacity, and an expression of character not always met with in his works. It has belonged to the collections of Choiseul, Prince de Conti, the Duke de Chabot, Dupré, and lastly that of Fonthill Abbey.

TERBURG. 'The Music Lesson.' Engraved in the "Choiseul Cabinet," No. 12, and is a *chef-d'œuvre* of this graceful painter. It has ornamented the following collections, which is enough to show how highly it has always been esteemed: that of Julienne, Choiseul, Prince de Conti, Marquis de l'Ange, Duke de Praslin, Seréville, Prince Galitsin, and Mr. Barchard, at whose sale, in 1826, it brought nearly £1000.

J. VAN OSTADE. 'Entrance to a Village, with Figures.' A beautiful little picture, formerly in the Choiseul cabinet.

HACKERT AND BERGHEM. 'Stag Hunt in a Wood.' A magnificent landscape with animated figures. It was in the collection of the late Lord Grenville, which was sold last year.

A. VANDEVELDE. 'Farm-buildings and Cattle.' A delightful picture, executed with the most perfect truth to Nature.

P. DE HOOGH. 'Interior of a Paved Court, with Figures, 1658.' With all the usual characteristics and good qualities of the master's manner.

VANDERHEYDEN. 'View in Cologne.' A small picture of exquisite merit, and of the highest possible execution of minute detail. It is enriched with figures by A. Vandevelde.

PH. WOUWERMANS. 'Coast Scene, with Fishermen.' A perfectly harmonious picture of the highest quality of Art. An interesting history belongs to this charming work. Wouwermans is known to have passed his life in straitened circumstances, from not having been appreciated by the patrons of Art in his lifetime. Elizabeth, Queen of Spain, being informed of his talent, commanded a picture from his pencil, which is the present example. It arrived at Madrid, where it was duly admired: the payment was remitted, but, unfortunately, arrived a few days after the death of the artist. The royal arms of Spain, and the words, "Elizabetha Regina," are on the back of the picture.

HOBBIMA. 'Ruins of the Castle of Bredenrode.' A magnificent landscape, less encumbered with trees and more of a classical character than Hobbima usually painted. The reflections in the water of the ruin are pictured with the most perfect illusion.

A. CUYP. 'Landscape, with a Ruined Castle, surrounded by a Moat.' A brilliant gem of rich sunny effect.

KAREL DU JARDIN. 'Cattle and Figures crossing a Brook.' An elegant and elaborate example of this very agreeable painter.

A VAN OSTADE. 'The Alchymist, 1661.' A most remarkable work, profuse in its details, and of the utmost finish. It was highly esteemed in the collections of Lalive de Juilly, L'Abbé Gevigny, and many others.

A. CUYP. 'Dutch Pasture Scene.' Needs no comments: it is equally fine with its companions.

W. VANDEVELDE. 'Small Calm,' from the Choiseul cabinet; 'A Light Breeze' and 'A Gale,' from the collection of the Count Pourtales, and is one of the most delicious sea-pieces ever painted,—full of movement and agitation of the scene.

PH. WOUWERMANS, 'An Ass.' In a landscape, with some figures of minor consequence.

K. DU JARDIN. 'Landscape and Figures.' An elegant little specimen from the cabinet of M. St. Victor.

PH. WOUWERMANS. 'Sandy Road and Figures.' A small picture with minute figures of high excellence.

IN THE SALOON.

E. LANDSEER, R.A. Portrait of Miss Peel.

Sir J. REYNOLDS. Portrait of Admiral Keppel; and 'The Snake in the Grass,' originally painted for Lord Carysfort.

Sir T. LAWRENCE. Portrait of Miss Peel.

Sir J. REYNOLDS. Portrait of a Lady and Child; portrait of Dr. Johnson; portrait of himself; and 'Robinetta.'

Sir DAVID WILKIE, R.A. The famous picture of 'John Knox Preaching before the Lords of the Congregation.'

IN THE WEST DRAWING-ROOM.

LINGELBACH. 'The Hay Season.'

MOUCHERON. 'Garden Scene,' with figures by Adrian Vandevelde.

REMBRANDT. Portrait of a Gentleman wearing a chain of gold—a lace collar falls over the shoulders.

RUYSDAEL. 'Grand Woody Landscape, with Water.'

IN THE DINING-ROOM.

RUBENS. 'Silenus, with Satyrs and other Figures.' A capital picture: the figures are half-length, and size of life, painted with great brilliancy, and still retaining its freshness and lustre of colour. It remained in the painter's possession until his decease, when it was purchased in 1640 by Cardinal Richelieu, and was preserved in that family until the epoch of the French Revolution; it then became possessed by Lucien Bonaparte, from whose collection it passed into the hands of the present owner.

There are also in this room the portraits of Sir F. Pollock, Lord Stanley, and the late Sir W. Follett, painted by Say.

The Library contains a great number of superb drawings and studies by Rubens, all framed and glazed; among them are several of the groups in his picture of 'The Last Judgment,' at Munich, and many others of high excellence.

As we have, on a former occasion, intimated, it is possible for us to do little more than publish a catalogue of the works contained in such collections as that under notice; we can devote but a limited space to the subject, and may not, therefore, attempt to render it justice; restricted as we are, however, and must be, we shall supply information deeply interesting to all lovers of Art.

It is, we repeat, among the most gratifying signs of the age in which we live, that a Statesman—amid the turmoil of perpetual occupation, and in the midst of continual political strife—should have devoted no small portion of his time and thoughts to Literature and the Arts: what a noble example to men of less "laborious lives!" How emphatic is the encouragement thus given to seek relief from severe mental work in the pleasant and refreshing paths which the artist and the man of letters prepare for those who can estimate their value. That Sir Robert Peel is not a "mere statesman," we receive repeated proofs—proofs conclusive though indirect; we need not refer to them—witness one, however, his memorable letter to Thomas Hood, which professed perfect familiarity with the writings of one who might have been considered the very last with whom a person so circumstanced could have formed acquaintance. The political career of the Prime Minister can rarely furnish to *us* a theme for comment; but we may surely rejoice that, in the busy, active, and greatly useful life of the leading man of the age and country, there is at least one spot of neutral ground where none can snarl, censure, or condemn.

PICTURE SALES OF THE MONTH.

DURING the past month there has been nothing at all brought forward of ancient Art worth naming. Two small collections of unimportant pictures—one belonging to the late Mr. Rhodes, F.S.A., joint architect to the Board of Works, and the other said to have been possessed by the late Count de Survilliers (Joseph Bonaparte). The first-named sale composed one of those *mistakes* which so frequently occur among individuals of high mental attainments in other pursuits. The other collection consisted of only fourteen pictures, belonging to the ex-King, and advertised as being recently removed from his *Palace* at Bordentown, New Jersey, U.S. It might fairly be imagined that something decent, or even excellent, would have been found here, from the opportunity which the occupation of two European thrones gave to this member of the Bonaparte family. The list of titles and prices is the best comment we can offer upon the subject, and we therefore subjoin it:—Lot 1. 'A Muse,' Roman mosaic, £12. 15s.; 2. 'The Companion,' £9. 9s.; 3. 'View on the Rhone,' L. Paret, £11. 0s. 6d.; 4. 'View in the South of France,' L. Paret, £9. 19s. 6d.; 5. 'View of a Town,' L. Paret, £11. 0s. 6d.; 6. 'Landscape and Figures,' Teniers, £30. 9s.; 7. 'Head of a Saint,' Murillo, £7. 7s.; 8. 'Festa in St. Mark's-place,' Canaletti, £8. 8s.; 9. 'Tarquin and Lucretia,' Le Jeune, £7. 7s.; 10. 'A Classical Landscape,' Poussin, £5. 5s.; 11. 'Christ Bound,' Murillo, £20. 9s. 6d.; 12. 'A Romantic Landscape,' Murillo, £20. 9s. 6d.; 13. 'Grand Landscape,' S. Rosa, £9. 19s. 6d.; 14. 'Grand Woody Landscape,' S. Rosa, £6. 15s. The total amount of the sale produced for this royal collection, £164. 19s.

On this same day was advertised to be sold a small number of ancient pictures (another mistake), the property of Douglas Guest, Esq., formerly Lecturer on the Fine Arts at the Royal Institution, as well as some of his own original works. At the conclusion of the farce of selling the royal gallery above quoted, Mr. Christie said, he thought it would be advisable to withdraw Mr. Guest's collection of ancient, as well as his own, pictures; which he would do with the permission of the company present. He added, in a candid and straightforward manner, that he knew the proprietor valued them beyond what there was any reasonable chance of realising, and it would be a waste of time to put them up for the mere purpose of buying them in. The company, of course, assented, and we have great pleasure in recording our approval of a proceeding so honourable on the part of Messrs. Christie and Manson.

We have now a more agreeable task to discharge: the sale of the oil pictures, finished and unfinished, numerous drawings, as well as the extensive series of sketches made in Lycia, by the lamented W. Müller. The competition to possess them passed the "bounds of hope." The Lycian water-colour sketches sold at magnificent prices varying from £20 to upwards of £60 each. The sale was continued for three days, and the homage paid to the genius of the deceased artist amounted altogether to the large sum of £4600.

Of any other sales we have no notice to make; very few of mediocre consequence are hitherto announced. The anonymous collections at "rig auctions" are more numerous than ever, but we fancy this only shows an increasing anxiety to clear off the rubbish as quickly as possible. Several sales of this kind have been got up at public-houses in the retired localities round London, such as Greenwich, Dulwich, Foots' Cray, &c. It is desperate work indeed to see a *Raffaelle* knocked down in the back parlour of the "Five Bells" for as many half-crowns.

[Our readers will recollect that, about two years ago, we exposed the frauds of a person named Morris, who pretended to possess, among other original paintings by the great masters, a perfect specimen of Raffaelle—for which, he asserted, the Duke of Sutherland had offered him £8000. This dealer had succeeded in imposing upon the unwary in many provincial towns,—selling infamous daubs for large sums, and obtaining a large number of shillings by the exhibition of the forgery. Passing through Boulogne, a few days ago, we found him settled for the present there—but, as he says, on his way to Paris with his "collection;" he is there playing the same game, showing his lots of rubbish and his one grand work—"the finest Raffaelle in the world," for which, he had the modesty to assure us, "the British Government and the Duke of Sutherland were, at the present moment, both competitors for the sum of 8000 guineas;" but he added he had "determined upon never selling it for less than £12,000." We paid the franc demanded for admission to see this great work and about two score of daubs singularly miserable—veritable Titians, Rubens, Teniers, and so forth; a pair of heads, which he proffered to "guarantee" as original, he was particularly anxious we should buy at the price of £40 the pair; a Teniers, of the purest character, for £15, he also pressed upon us—imagining he had found "a dupe;" but he was loudest in praise of a couple of huge Titians, "formerly the property of Mr. Fox Maule's grandfather," and full of little holes made in them "by the bows and arrows of Mr. Fox Maule and his brother, when they were little boys." The handbill of Mr. Morris contains, of course, the old story of the Duke of Sutherland's offer of 8000 guineas, to which is added the offer of a similar sum by her Majesty's Government; and, as the bill states that his pictures had "created quite a sensation at Calais," we presume this person is wandering through France to take in the ignorant as he has done in England. We trust this warning may have some effect.]

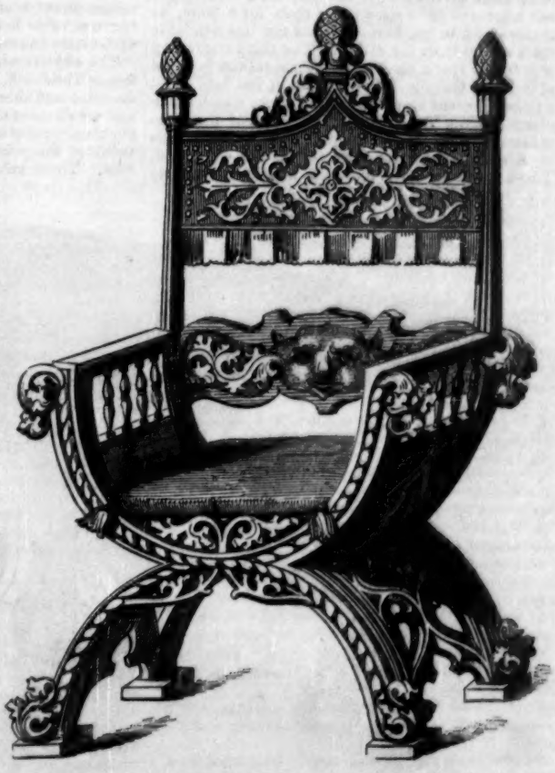
GOTHIC FURNITURE DESIGNS OF PROFESSOR HEIDELOFF.

To the invaluable labours of this gentleman we have adverted more than once; and, we venture to believe, with profit to those of our readers who are directly interested in the improvement of design; since the suggestions we have offered on this subject have been realized in successful experiments. We have now to bring forward a triumphant example of that principle we have diligently laboured to inculcate—the re-adaptation of ancient design, especially that of the cinque-cento, and of that standing in immediate relation with it. Inasmuch as, in high art, there is nothing which, as model, transcends in excellence those reliques to which all schools yet address themselves; so in ornamental art must we revert to those rare conceptions of genius which have been matured in execution into examples of exquisite form and character utterly unsurpassable; and hence, as there is yet nothing better than these beautiful designs—the admiration of all who behold them;—we would recommend all who are in search of valuable in design (whereby we mean embellishment as applied to every thing susceptible of such, according to its peculiarities) to acquaint themselves with their excellencies.



The admirable designs in furniture which appear upon these pages are by Professor Heideloff, whose really stupendous enterprise — the labour of a life-time—being the collection of all the valuable ancient designs in Germany, we noticed at considerable length some time ago, from which work all the "special details" are taken. They have been executed in Nuremburg for the Duke of Saxe Meiningen, and no copies of them have yet been published even in Germany, but Herr Heideloff presents them to us in testimony of esteem, and "to mark his approval of our journal," we may refer with perfect confidence to Heideloff's "Architectural Ornaments of the Middle Ages;" indeed, there is not in Europe an authority so entirely worthy of implicit reliance. It is, in fact, to Heideloff that Germany is indebted for the revival of elegant taste in mediœval ornamentation. His early years were passed under Atzel Thouret, the celebrated Dannecker, the engraver Gotthard Müller, Alios Kein, and the painter Von Seele; but to the principles of none of those distinguished men did he adhere any further than as necessarily contributing partially to those which he had formed for himself. At the commencement of Heideloff's career, mediœval German art was utterly neglected, but he has raised it into merited consideration, and the question is universally asked. "How could we so long have neglected these admirable remains?" He has, moreover, communicated his own predilections to the art-loving circles of not only his own country, but to those of every other, where his great work has penetrated; everywhere confirming those views which all the celebrated men we have mentioned pronounced utterly visionary. He has been indefatigable in visiting every remnant in Germany worth notice, and has, during his progresses, made a collection of objects which were at one time considered of little value, but are now of great worth, for his researches have stimulated others to similar inquiries.





promising yet further contributions, as he is engaged in the formation of a collection of designs, with a view to the enrichment of manufactures.

Among our own reliques of earlier times, there exists little to which we can turn with benefit; but in the design for the console—the first cut, the disposition of the shield is most admirably managed, forming an unobtrusive but most effective portion of the composition. The beautiful florid support is an adapted composition from ancient carvings, such as exist in the oratory of Count Eberhard, senior; of Wurtemburg and Leck; in the ancient church of St. Amand, at Urach. The style of architecture is German Gothic, and was made in 1472 by order of Count Eberhard, four years after his return from Palestine. This now celebrated oratory will supply abundant material to the ornamental artist. The subject of the bas-relief in the breastwork is singularly enough selected, being Noah in a state of inebriety, asleep in a tent surrounded by vine leaves. The whole is a masterpiece of ancient German carving, with abundant variety of detail. It is only to be regretted that the oratory is so much damaged, many parts being deficient, chiefly in the upper portion.

In the second, fourth, fifth, and seventh cuts we recognise adaptations from the beautiful Nuremberg designs by Albert Durer, which still adorn one of the most ancient houses of that city, which is situated near the provision-market, and was formerly called the Kuttelhof. According to creditable authorities, it has been successively the property of various patrician families. In 1430 the brothers Ulrick and Hans die Starken sold it to Hans Kraft. In 1507 it became the property of Catherine Floker, the widow of a wealthy merchant, and sister-in-law to one Hans Floker, a person who is recorded to have held high municipal offices. The residence of Albert Durer was near this house, and he was upon terms of intimacy with the family. The wealthy Catherine Floker was a liberal patroness of art, and was not slow to recognise the merit and talent of Durer, whose great work, Maximilian the First, she so admired as immediately to charge him with the decorations of her house, which he executed in 1516, according to the inscription in the lower part of the gallery. These pierced carvings are of some length; it will, there-

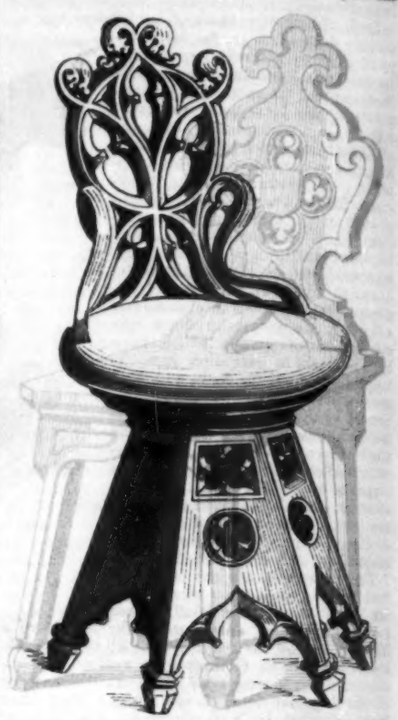
fore, be understood that the application of such to the back of a chair could only be effected as a modified fragment; but this is a forcible example of what we mean by the universal



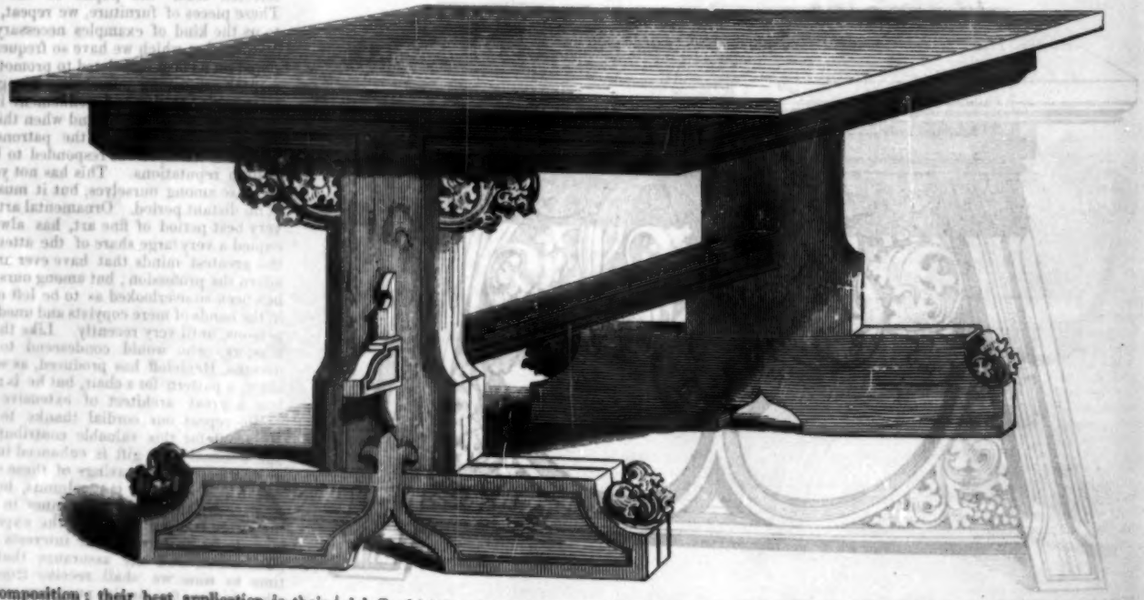
adaptation of designs of the best class—which are not more available for a chair than for a table, as is instanced in the first cut—and not less available for a carpet than for either. The third engraving represents also a chair of a fragmental composition of German Gothic. The carving of the legs is in a taste different from that of the back, which much resembles the style of the choir pews of the magnificent church of St. George, in the ducal castle of Altenburg, on the Pleisse, in the Osterland. These carvings are of exquisite beauty and variety of execution, and were made A.D. 1412, in the reign of the Margrave William the Second—surnamed the Wealthy. The beautiful table shown in the last cut, is designed in the taste of the oratory already mentioned, which might be made suggestive of an endless variety of combinations. These beautiful remnants thus at once shown to be of inestimable value in the hands of genius, are examples of the perfection of a style which was eagerly cultivated and rapidly carried to its highest degree of perfection, whence it precipitately declined, and degenerated altogether into tasteless and vapid contortions and vitiations. But the result was that of a course of centuries, as is recorded by the edifices of various periods, for there is no contemporary early history of architecture. It was not the purpose of Professor Heideloff to have admitted within his collection, any reliques of a period subsequent to the beginning of the sixteenth century; but the works of Durer it was impossible to exclude; for it must be remembered that the first quarter of the sixteenth century witnessed the rise of the best artists of Germany, who were contemporary with the most eminent painters of Italy. There is, however, a wide difference between the points attained by German and Italian art—this is sufficiently understood, and it is no part of our purpose to speak of this at any length. There are scattered through the works of Heideloff many beautiful monuments anterior to the time of Durer; but this famous artist became the representative of the German art of his time. In him the style of art already existing attained its highest perfection. His genius was universal—inexhaustible. Not content with painting, and with the other arts of design, he exerted his powers in the kindred studies of sculpture and architecture; he was gifted with a power of conception which traced return through all her finest shades, and with a lively sense as well of the solemn and sublime, as of simple grace and tenderness. Nothing can be more true than the reminiscence of Melanethon—"Memini virum excellentem ingenio et virtute Albertum Durerum pictorem dicere, se juvenem floridas et maxime varias picturas amâsse seque admiratorem suorum operum valde lætatum esse, contemplantem hanc varietatem in sua aliquâ picturâ," &c.

The objects which, through the courtesy of Professor Heideloff, we have been thus enabled to describe and show, cannot be surpassed in design; and we do most sincerely congratulate ourselves on such an opportunity of exhibiting the effective value of the principle which we so strongly advocate. Those substantial forms and superficial tra-

ceries in the Gothic and Byzantine styles are adaptable in compositions for execution in every material susceptible of embellishment. It is ever the peculiar fate of ornamental art in this



country, to be contemned and neglected by those artists of talent that our school has supplied, whereas in other countries it has occupied the most eminent men of their respective schools. It is not to be presumed that there shall be nothing new in the design—nothing equal to the works of the great masters; but as their works are of exquisite beauty—the most beautiful the world has yet seen—the purest taste is that which relishes



their composition; their best application is their judicious employment in the manner here so admirably exemplified. We have already given a lengthened notice of the designs collected by Heideloff, which has been formed with such exquisite taste that each individual fragment is distinguished by those peculiar beauties which mark the emanation of a cultivated mind. To the ingenious of every department of art will those relics be found highly suggestive of moral combination; to the sculptor and wood carver such examples of pierced foliage and florid carving as those whence these

designs are composed, are nowhere else to be met with.

In these designs Heideloff has done that which the cinque-cento artists have done with such success—that which we contend must be done by those of our own school, if its members are to be distinguished by excellence. It is enough to consider the works of the ancient artists, as we have shown them, to be convinced that not only were the arts of varying and reciprocating known to, and extensively practised by, them; but their works that remain to us show with what perfection they could harmonise all objects of which they availed themselves. If such remains be not distinguished by rare qualities, why do we stay to admire them,





while we pass without notice, the comparatively tasteless embellishments of modern art? These designs will show the method of composition employed by ancient masters; but the exquisite harmony prevalent in each is not the result of mere piecemeal adaptation, but of parts judiciously selected, fitted, and united in a beautifully correlative whole, by an accomplished mind.

If works of art which were executed more than two thousand years ago are not yet equalled—if the human figure was then imitated with a greater degree of perfection than has ever yet attended the labours of the artist of later times—it is not difficult to believe that we are yet in decorative art far behind the designers of that period, commonly called the middle ages. Our own country does not supply examples of that charming florid style of decoration which is adaptable to anything and everything. We are consequently compelled to resort to foreign sources, well knowing that in certain of the continental states every department of art attained a high degree of perfection at an early period. Germany pre-eminently abounds with reliques, of which the most assiduous student and collector is the author of these Gothic furniture designs. So devoted, persevering, and enthusiastic has he been, that it may be justly said that his sole and unaided efforts in the early part of his career have effected much in Germany towards the restoration of the taste for Native Gothic ornament. His exertions have won for him the title of restorer of the art of his country; and the many sacred edifices which have been confided to him for restoration, proclaim the honour of the man who has thus raised himself to distinction as the vindicator of the early art of Germany, which had been desecrated by foreign invaders, and repudiated by a fashion which prevails in art, as in all else. In accordance with the usual routine of one being educated for a career of art, he visited Rome and Paris, but nothing that he saw at either place could in anywise shake his resolution of devoting himself to the style which he had embraced with such fervour. Dannecker spoke of him in such terms that his father despaired of ever seeing his son acquire even the name of an artist.

From his youth the cultivation and close study of Gothic architecture have exclusively occupied him, and such knowledge has he acquired from research and practical experience, that he is classed as one of the best Gothic architects of the age. It is a necessary consequence that he should endeavour to apply his favourite style even to objects of common use, for nothing could be less consistent than Renaissance furniture to an edifice in the Gothic taste. He has been commissioned by the Duke of Saxe-Meiningen to execute designs for the furniture of the new castle of Hohenlandsberg, which has been erected in the ancient style, and the immediate sources of the furniture here engraved are to be found in the ancient castles of the kingdom of Wurtemburg, as at Hohentübingen, Stettin in the Rhinethal, and Urach, as



also in private residences in Nuremburg, as we have shown above, and in collections of German antiquities. Almost all the motives in these pieces of furniture are to be found in Heideloff's splendid work, to which we have already so frequently alluded, and which was noticed at length, with a biography of the author, in the October number of last year. Heideloff is now Professor of Architecture in the Polytechnic school of Nuremburg, where, in consequence of the commissions which have been confided to him, he has found it necessary to institute an establishment for the production of objects after his own designs and where, in order to secure perfect execution, the artists and carvers have been selected from the pupils of the school. These pieces of furniture, we repeat, supply to us the kind of examples necessary to illustrate that which we have so frequently insisted on as best calculated to promote ornamental art among ourselves. The growing taste begins to demand refinement in ornamentation of all kinds, and when this same cultivation distinguished the patrons of art in earlier times, it was responded to by men of high reputations. This has not yet been the case among ourselves, but it must be so at no distant period. Ornamental art, in the very best period of fine art, has always occupied a very large share of the attention of the greatest minds that have ever arisen to adorn the profession; but among ourselves it has been so overlooked as to be left entirely in the hands of mere copyists and uneducated persons, until very recently. Like the great masters, who would condescend to small designs, Heideloff has produced, as we here show, a pattern for a chair, but he is not the less a great architect of extensive fame.

We repeat our cordial thanks to Herr Heideloff for this valuable contribution to our Journal; the gift is enhanced in value by the fact that engravings of these objects will first appear in our columns, but still more so by the gratifying manner in which they were transmitted to us, the expression of a desire to forward the interests of our publication, and the assurance that from time to time we shall receive from him other designs for similar purposes.

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ARY SCHEFFER.

THE COMFORTER.

The works of this singularly powerful painter have acquired for him a durable fame—as deeply touching the purest affections of the heart, they will be hereafter quoted among the most honorable examples and authorities of the school of which he is a member. We can understand the expression of M. Ingres, on visiting the painting room of Ary Scheffer—"I am astonished—I could not do that—if I were younger I should be much influenced by this style of art"—and that Ingres should have so said will be admitted as by no means improbable by those who know him and his works; for if anything could affect him for a moment in the unswerving path he has so stoically marked out for himself—the motive would assuredly be found in the pictures of Scheffer—the spirit of which is profoundly argumentative. The admiration which they command is not of that kind which is lavished upon voluptuous expression or conventions in taste and style; but it is the result of the operation of one mind upon another. This artist may be called the sternest philosopher of his own—nay of any school—of Art; for he dwells not upon those qualities so ardently taught by others—he rejects all display of drawing and colour, fine composition, and picturesque effect; none of these upon which so many labour an entire life-time contribute to the charm of his works. The absence of texture, execution, and superficial art, cannot be regretted in productions constituted to fascinate by their depth of poetical feeling and to appeal to the tenderest emotions by their touching and pathetic sentiment.

It is the admirable purpose of this famous painter to search for, and select motives, characterised by a simple sublimity that would in other hands be utterly untractable—to describe moral incident so vague and undefinable as to seem beyond the compass of art—to paint, in short, that which so many have essayed with a measure of success so limited—that is the immaterial—and as a talisman to endow the canvass with a mastery over the soul. And this lofty purpose is sufficiently evident in the works consulted by Scheffer for his subject matter. He has realized from Göthe, Margaret and Mignon and King Thulé—from Dante, Francesca da Rimini, and Beatrice, a pure and lustrous form already made out in a picture just begun—an impalpable image which Dante and Scheffer alone have been gifted with the power of seeing. His "Christ the Consoler" is the most beautiful passage he has taken from Scripture, and the Confession of St. Augustine his happiest example from "The Fathers." These are the forms which his art illustrates—and with Rembrandt he might say, but with deeper feeling—"These are my antiques."—It is not necessary to attempt to show how much of delicately constituted mind—how much of profound sensibility and of ardent imagination is necessary to range up to intimate communion with such men and such books—to become sensible of their images and most subtle creations. It can be sufficiently understood what qualities of mind are necessary to appropriate to painting those grand poetical fictions—to transfigure upon canvass these divine visions of genius. In the works of M. Scheffer there is apparent a restless desire of knowledge and search after the means of art, and a religious labour of execution is not less manifest. It would be profitable to examine what the artist has done, and hence to estimate his precise value—to consider his manner—his transformations—the two powerful influences by which in turn he has acknowledged himself moved—that is to say colour and drawing—and to observe the progressive and complete fusion of the two, and it would be deeply interesting to pursue this obstinate struggle between form and idea—and these successive attempts at the attainment of powerful expressions and grand execution. Independently of his striking originalities, it is his imagination—depth of soul—pathetic sentiment, and infinite moral tenderness which will place Scheffer in the rank of the first painters of his time—or of any time.

The present exhibition, at the Louvre, contains seven pictures by this artist, constituting on the whole, an admirable example of his powers. "The Charitable Child," "Christ and the Holy Women," and "Christ bearing the Cross," form a series of religious subjects well fitted for such an artist, and well worthy to be associated with "Christ and the Angel," and the Evangelical and poetical apotheosis of "Christ the Consoler." Another department of his labours—and by no means the least important—is the difficult translation—the all but impossible illustration of Göethe's Faust, which he has undertaken and pursues with success, having commenced it by a *chef-d'œuvre*—"Margaret at her Wheel."

The sympathies of two such master minds might extend inquiry into the illimitable regions of the Ideal, since here the painter and the poet are equally praised—the one cannot outstrip the other—the painter expresses as much as human power can express upon canvass, and on this same canvass it is manifest that his impressible imaginings soar upon a wing as exalted as those of the poet—being of that kind which not only cannot be rendered upon canvass, but for which language has no utterance.

The remarks we have introduced above, concerning the works of Ary Scheffer, are obtained principally from the writings of one of his many critics in France. It was our intention to have accompanied the print which adorns the present number of our Journal, with a portrait and a brief memoir of the artist; this design, however, circumstances compel us to postpone. We shall be, ere long, in a condition to give both.

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THE COMFORTER.

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The works of this singularly powerful painter have acquired for him a durable fame—as deeply touching the purest affections of the heart, they will be hereafter quoted among the most honorable examples and authorities of the school of which he is a member. We can understand the expression of M. Ingres, on visiting the painting room of Ary Scheffer—"I am astonished—I could not do that—if I were younger I should be much influenced by this style of art"—and that Ingres should have so said will be admitted as by no means improbable by those who know him and his works; for if anything could affect him for a moment in the unswerving path he has so stoically marked out for himself—the motive would assuredly be found in the pictures of Scheffer—the spirit of which is profoundly argumentative. The admiration which they command is not of that kind which is lavished upon voluptuous expression or conventions in taste and style; but it is the result of the operation of one mind upon another. This artist may be called the sternest philosopher of his own—nay of any school—of Art; for he dwells not upon those qualities so ardently taught by others—he rejects all display of drawing and colour, fine composition, and picturesque effect; none of these upon which so many labour an entire life-time contribute to the charm of his works. The absence of texture, execution, and superficial art, cannot be regretted in productions constituted to fascinate by their depth of poetical feeling and to appeal to the tenderest emotions by their touching and pathetic sentiment.

It is the admirable purpose of this famous painter to search for, and select motives, characterised by a simple sublimity that would in other hands be utterly untractable—to describe moral incident so vague and undefinable as to seem beyond the compass of art—to paint, in short, that which so many have essayed with a measure of success so limited—that is the immaterial—and as a talisman to endow the canvass with a mastery over the soul. And this lofty purpose is sufficiently evident in the works consulted by Scheffer for his subject matter. He has realized from Göthe, Margaret and Mignon and King Thulé—from Dante, Francesca da Rimini, and Beatrice, a pure and lustrous form already made out in a picture just begun—an impalpable image which Dante and Scheffer alone have been gifted with the power of seeing. His "Christ the Consoler" is the most beautiful passage he has taken from Scripture, and the Confession of St. Augustine his happiest example from "The Fathers." These are the forms which his art illustrates—and with Rembrandt he might say, but with deeper feeling—"These are my antiques."—It is not necessary to attempt to show how much of delicately constituted mind—how much of profound sensibility and of ardent imagination is necessary to range up to intimate communion with such men and such books—to become sensible of their images and most subtle creations. It can be sufficiently understood what qualities of mind are necessary to appropriate to painting those grand poetical fictions—to transfigure upon canvass these divine visions of genius. In the works of M. Scheffer there is apparent a restless desire of knowledge and search after the means of art, and a religious labour of execution is not less manifest. It would be profitable to examine what the artist has done, and hence to estimate his precise value—to consider his manner—his transformations—the two powerful influences by which in turn he has acknowledged himself moved—that is to say colour and drawing—and to observe the progressive and complete fusion of the two, and it would be deeply interesting to pursue this obstinate struggle between form and idea—and these successive attempts at the attainment of powerful expressions and grand execution. Independently of his striking originalities, it is his imagination—depth of soul—pathetic sentiment, and infinite moral tenderness which will place Scheffer in the rank of the first painters of his time—or of any time.

The present exhibition, at the Louvre, contains seven pictures by this artist, constituting on the whole, an admirable example of his powers. "The Charitable Child," "Christ and the Holy Women," and "Christ bearing the Cross," form a series of religious subjects well fitted for such an artist, and well worthy to be associated with "Christ and the Angel," and the Evangelical and poetical apotheosis of "Christ the Consoler." Another department of his labours—and by no means the least important—is the difficult translation—the all but impossible illustration of Göethe's Faust, which he has undertaken and pursues with success, having commenced it by a *chef-d'œuvre*—"Margaret at her Wheel."

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LETTERS ON LANDSCAPE.

LETTER III.

To ——— ——, Esquire, Denbighshire.

DEAR SIR,—The principal subject of your letter is the radiation of light; and I must take the principal subject first, in order to secure it, as my engagements, previously to leaving London for the sketching season, press on me so closely as to make it more than probable that some minor points may not receive so much attention as you have a right to expect, and they deserve.

Your doubts as to the secondary instances of radiation; and as to whether a low character of light radiates at all, or, should it do so, that it is perceptible to the eye, or at least sufficiently so to make its just imitation a matter of possibility; or, being done, that an appreciation of its truth would be probable; are all very rational doubts, and very natural to one uninitiated as yet in some of the more modest and unobtrusive phenomena of Nature, and, at the same time, of the necessities of Art.

It would, perhaps, have been as *well* had you, for a short time, been content to take upon trust everything which either myself or any other person whom you may have fixed on for pilot might advance: for there is so much practice necessary to be combined with, and go along hand in hand with, theory, that no time would be lost in doing this, provided the right pilot were selected; while it is, at the same time, quite impossible to be completely armed at all points before venturing the first step.

To suffer premature doubts to have more than their due weight upon our onward movement is to waste life in gathering tools. The would-be workman is likely to be about dying before his workshop is completed, who refuses to strike a blow until every known implement either hangs against the walls of his shop or his mind. He, perhaps, is in a fairer way of advancement who hacks away with the first instrument chance throws into his hands, for he becomes acquainted with this while he is looking out for that; and in the affairs of Art—where practice and hand power increase in despite of all errors, while theory, absolute knowledge, and correct purpose are maturing—it is of the greatest use to cultivate early the power of producing, and to keep in severe training that internal impulse which stands the painter in so great stead, and without which all the taste, theory, and knowledge of the subject only make a fastidious and severe critic; and the criticism of whom is as often as otherwise founded upon those points which form the impossibilities in Art, rather than upon others which, when carried to an extreme pitch of excellence, constitute her greatest glories.

Your mind, however, is of an excursive and searching character: there is every chance of your ultimately probing all those subjects surrounding, administering to, and growing out of Art, to a greater depth than I may myself. You will not only be right in doing so, but your peculiar power and temperament make it difficult, if not impossible, to be content with the surface of things. You may, however, begin to rake from the bottom too early, or with so much avidity as to encumber yourself with too much material to bear up under until your powers mature.

It is possible, also, that you may be taxing your strength to carry a great deal which will not for some time come into use, and make your progress rather a struggle than a march: it may, indeed, be better, in some measure, to "hack away with the first instrument chance throws into your hands."

If you, as an amateur or artist or painter, do not, to some extent, do this, but, on the contrary, require me to go into the depths of the subject, and explain what is light, and why it should radiate, not only myself, but those men possessing the highest knowledge of the day, would be obliged to confess themselves at once driven into a corner, from which there is no escape by any one decidedly definite answer. And this is not, I imagine, confined to the subject upon which we are now interesting ourselves, but extends itself, more or less, to all the sciences except that whose signs are figures; as the very groundwork of some is nothing more than constant and unvarying phenomena.

It is fortunate for Landscape Art that it has nothing to do but with the varied modes of imitating things existent and their multifarious phenomena; and by well-directed, consistent, and congruous combinations to produce other phenomena of the passions and affections of our common being or nature.

It is fortunate that this is all that has to be done; but it is a great deal, and there is a great difficulty in the doing it. It consists in the circumstance that the means are deficient, while the only mode of obviating the great deficiency in the means is to exaggerate the imitation of the phenomena.

This, to some critics, would sound something like rank heresy, poisonous theory, absurd and mischievous conventionality, the obvious and necessary dogma of pretension, and much more which it were here useless to enlarge on, as it is not here intended to attempt a refutation of such opinions.

I would, on the contrary, merely wish to place before you a few of the principles applicable to the imitation of Nature, with materials almost infinitely short of those of Nature herself. Those you may hereafter accept or reject, as your own practice mature, and your judgment ripen; but for the present your best course may be to accept them for a time, and not by any means to relinquish them until you can substitute others more congenial to any style which you may yourself originate, and more consistent with those facts and phenomena in Nature, the imitation of which it may be your ultimate pleasure and privilege to revel in.

This great deficiency, then (not to wander too far from this subject, nor lose sight of that part of your letter on the minor radiations of light, which bears intimately upon it), is the difference between white lead or white paper, and the sun itself. It has been estimated by some as equal to the difference between white and black. It were, perhaps, useless to institute too strict a comparison; the amount of difference would be universally acknowledged to be very great, and quite sufficient to amount to an insurmountable stumbling-block in the way of those gentlemen—could they be induced to paint a few pictures themselves—whose constant and melancholy wail is for a "VERITABLE COPY FROM NATURE," and who sometimes fancy they have discovered one, when chance and a sedate painter throw before their too-easily-charmed senses some drab and olive coloured work, which stands thenceforth, in their palsied imaginations, as a realization of the *beau idéal* of a nearly extinct style, designated by these same gentlemen as "PURE ENGLISH LANDSCAPE," but no more to be compared with the true connoisseur's and painter's true English landscape, than would be a stagnant puddle with a dancing and lifelike stream—a horsepond with Old Ocean.

I cannot now but fancy I see you chafing under my apparently incessant digressions, and at my not following up more strictly than I have that straightforward course so strenuously advised you. The fact is, we are even now side by side; but my hobby-horse, upon which I am now fairly mounted, is one of a high-couraged and generous spirit, though wilful and freakish. I can just manage to get him to the ultimate point of your questions, but he will have the road all his own way. He has already broken away several times with the bit between his teeth; but I will so manage him as to bring back, when rejoining you, something to illustrate the point at issue, and that which may enable you to better manage your own impetuous and headlong steed.

Leaving behind, then, quite untouched the several attempted theories of light, and its different supposed states of existence, with its modes of action, and whether (according to either one or the other of the later entertained theories) it reach us by either the projectile or undulatory process, we will take, for illustration of that part of the subject upon which you stand querist, one of the commonest objects in Nature, a tree, upon which we will suppose the sun to be in full play. When this is the case, and there is sufficient wind aloft to rouse the leaves and give something like motion to the slighter limbs, the tree itself takes at once the character of a thing of life: every leaf is at high romp, and the branches flounce about in the light and the breeze with all the abandonment of a human glee.

This is slightly digressive again; but motion always harmonizes with light, which is positive and active; while shade is negative, and assists repose.

Let the light be supposed to be not directly in full front of the tree, but behind the spectator to the left, in order that for the fuller illustration of the subject a part of the object shall be in full light, and a part in full shadow. According to this arrangement, the left-hand side of the tree would be light, and the right-hand side dark—generally.

Under these circumstances it would be very easy to perceive the interstices between the leaves on the left and lighted side to be much lighter than the same description of interstices on the right and shadowed side.

To make this position and the inferences to be drawn from it fairer and more easily determined, let the tree be supposed to be of a tolerably equal density as to foliage; and, still further to obviate any uncertainty in the ground for conclusion, that magic disturber—the wind—shall be dispensed with, so as to leave the object under examination perfectly tranquil for the most prying scrutiny. This end may be more fully attained by having behind the tree a perfectly clean and even blue sky. The radiation of light from the illumined leaves, I think, sufficiently accounts for the want of that depth of shade in the interstices of the light side of the foliage, which appears in the same character of interstices on the shadowed side of the tree. It must be borne strictly in mind, and it may be proved on any sunny day, that the interstices alluded to on the light side of the tree are not illumined by any direct ray, and can only suffer a diminution of their actual depth of shade, and such as occurs on the shadowed side, by radiation from the innumerable lighted points which scatter their borrowed light across the neighbouring interstices in every possible direction.

It must be allowed that the position as regards the tree and the light in reference to the spectator, and the circumstances of stillness and sky attending it, are well calculated to show off this particular effect; and it must be best, I think, in all cases where full illustration is required, to adopt the strongest and least equivocal grounds, in order that a strong case may be made out.

There are some cases, as regards light and shade and the influence exercised by a radiation of the light, of so very faint and equivocal a character, that conviction of any one fact may not necessarily follow without a predisposition to be convinced; but this predisposition to be convinced very easily follows any exhibition of a slight and delicate phenomenon, after the forcible one has been thoroughly discussed, and the mind shall have become impressed and afterwards conversant with the mode of its occurrence. This mode, then, of learning any great and general truth of this character, and creating a predisposition to afterwards receive a slighter instance upon slighter and, what may be termed, even presumptive evidence, is particularly useful in our art—where, having only extremely limited means at command, an extended or exaggerated display or observance of all the phenomena regarding light in particular is necessary to a true and forcible imitation of Nature.

It may at first sight strike you that I have dwelt over long on this part of the subject, and particularly as it is limited in its range; but it is necessary, in order to be perfectly understood upon any topic, to select for explanation some one point sufficiently small and detached to enable the writer to avoid that confusion which would most likely spread itself over a too complicated question; and I shall consider the time devoted to this comparatively isolated instance even now too small, if you shall not by this time have received some definite notion of what is meant by the radiation of light and its influence upon objects, as applicable to landscape-painting.

The policy or truth of the assertion, that it is necessary to extend or exaggerate the phenomena attending light, of which its radiation, in proportion to its degree of intensity, is one, will be questioned by many; but, as far as you are yourself concerned, and your future practice, I feel assured that a few years' experience will make its necessity obvious: though, in adopting it, you will not have the satisfaction of being original; but find that you will have been merely following the same course as that of the best men, from the painters of old down to those of the present day, in whose accomplished works may be discovered, and sometimes to a lavish extent, a liberal and extended use of all the phenomena attending Light and its beautiful child, Colour.

A case shall be imagined in which a want of this

knowledge would operate disadvantageously. An amateur or young artist shall have made, in the course of a day's ramble, a sketch of the identical tree described in this letter, and under the same circumstances of light, &c. Now, the next day being sufficiently wet to prevent his going abroad, and being desirous of amusing himself and finishing his tree within doors, it would be a hundred to one that he would spoil his work, as it would be ninety to one a matured artist would do; and it would be ten to one that he would spoil it, not so much from the want of a knowledge and power over the local character of the object itself, as from a want of those modifications of local character resulting from the presence of a strong light and its different phenomena, radiation, and reflection, and the distinction of those parts under partial, and those under perfect, obscuration. He would indeed, in all probability, use one common depth of detail in both the light and dark sides of the tree.

It is not for a moment inferred that he would—having done so—be satisfied with his work; he would be very dissatisfied, and perhaps fancy that there must be some great mystery in sketching from Nature; but still would do the same thing again, until chance, good luck, or an accumulation of repeated dissatisfactions might induce him to minutely compare some thus unfinished sketch with the original objects.

We must not yet part company with this same identical tree, which will remain under precisely the same circumstances of light, sky, &c., until it be bid change.

Through its illumined side the blue sky will not be perceptible, although the foliage of both sides is equal in density: nor on the lighted side will the small twigs be seen, nor scarcely the next-larger branches; indeed all on this side will appear somewhat suffused and hazy, while on the darkened side every branch, twig, and leaf will relieve itself with beautiful precision against the sky. The utmost complication of stems and foliage combined will fail to produce confusion, and it may, with an outlay of time only, be all most easily drawn; while the most prying and persevering attention to the same materials on the lighted side would hardly be sufficient to perceive, much less to realize, half the incidents which you know to be there.

It is with this as with all other good things, quite possible to carry it too far; and it is, therefore, when this phenomenon is carried too far that those kind of trees are produced of which I have heard asked, "How is it that Mr. So-and-so's trees have all their leaves on one side, and their stems on the other?"

Independently, however, of the misuse of the knowledge of such a fact, it would appear, from the grounds taken and attempted to be explained, that the great characteristic of light is suffusion and indistinctness, and that of shade to be cool, distinct, and clear; and not only as regards their influence on one description of objects, but of all objects throughout Nature, even of the well-defined human form, whether in its actual state, or in marble.

Let us now, as we have not yet quite done with this tree, dissipate a little of the entirety of the blue sky, and bring down behind its shadowed side—which has as yet appeared clear and ringing against its blue background—a brilliantly-lighted cloud. The smaller branches, twigs, and leaves, which, a minute ago, were all distinct and well defined, and now suffused, in their turn, by the radiation of the innumerable lights, which, shining between each interstice, render this portion of the object nearly as indistinct as the other in light: for a light to radiate need not necessarily be in front. To prove this by a higher instance, bring the sun itself where the cloud has just been placed, and it cuts first of all a distinct hole of somewhat more than its own apparent size through branches, leaves, and all; and, in addition, performs a most dazzling radiation to the extent of somewhat more than double its own diameter.

In some of the rough engravings from the landscapes of Rubens, which you have in your folios, this last incident is coarsely, though effectively, managed; so coarsely, indeed, as to have elicited from a mutual friend the remark, that "the effect was certainly rendered in a manner that was unmistakable, but with inebriate force."

When the sun is found in situations similar to this (behind loose foliage and branches), it is not only impossible to exaggerate the dazzling intensity of its radiation, but—as in all instances of painting the sun before it becomes highly coloured—it is impossible to arrive at any imitation which shall at all approach the actual amount of intensity.

In this, the highest state of the phenomenon of radiation, it is not to be questioned for a moment; and the eye, thus poignantly appealed to, acknowledges the incident, and all its most prominent circumstances, on the first appeal.

This incident also, amongst some others, serves admirably to point out the two great leading characteristics of light and dark—the opacity and nearness of the first, and the transparency and distance of the other. In this instance the sun does not appear to be at an immeasurable distance beyond the horizon, but to be struggling amongst the maze of foliage; and it is nothing but a knowledge of something like the actual place of the luminary itself that would prevent a person from exclaiming, upon first witnessing the effect, "God bless me, the sun is actually in the tree!" Nor is there any difference, as far as the eye is concerned, between the distance, that is, the apparent distance, of the sun and the tree.

Now, the force of this highest instance of radiation it is quite obvious cannot be approached—the enormous difference between sunlight and white lead effectually precludes it; but its phenomena may: and not only be approached, but extended, if it should by possibility suit or favour the particular style of any painter to attempt it.

Does not, however, this question naturally arise:—If this effect be so self-evident—as may also be all the higher instances—as to require no exaggeration to be rendered obvious and clear to the perceptions,—and if it be the highest power of executive Art to economize the very limited material of the palette,—may it not be politic and sound, as well as necessary, in the imitation of Nature, to both exaggerate and abate? Not capriciously or arbitrarily, but consistently and systematically, to somewhat abate the highest instances, and to raise, extend, or exaggerate the lower instances, of the phenomena attending light? The first I conceive more than strong enough to explain themselves, and may consequently be able to spare somewhat of their force without necessarily becoming equivocal; while that which is taken from them may be given to the lower instances, in order to raise them to appreciable impression.

This may now appear to you to be sheer humbug; and would be so, were the material to be used equal to the copying, instead of—as it only is—equal to the imitation, of Nature; or were the legitimate province of painting—landscape-painting—by some irresistible fiat pronounced to be that portion of Nature only which should come just within the copying, the literally copying, powers of the palette.

This portion of Nature is twilight and the dullest day; but how long would man be content with the representations of dull days and twilight?

It may be answered that the grand style! (by which is always meant paintings in which figures come of the size of life, and whose subjects are from religion and history) requires no higher light than twilight or a dull day; but what is to become of the other ennobling themes which pervade Nature?

Grand landscapes, it is true, may be achieved with as little light. There is no knowing what excellencies may be worked out, even under such depressing influences, by a morose and sour genius; but is it not fair, is it not worthy of praise, and is it not necessary, also, to call into existence those powers which legislate for, and administer to, the pleasures of those more ardent temperaments whose souls thirst for the sunny side of earth; for those who bask in devotional ecstasy before the outbursting of morn, and the flooding fulness of the panting day, as well as for those whose low-toned pleasure is to sigh for the coming of the twilight hour?

Impulsive and onward aspirations are always abroad; and the feeling is not confined to a few individuals, but is possessed by multitudes in every civilizing nation, who, without absolutely tiring of that character of excellence that has been done, are athirst for new excellencies which have not.

An instance of this thirst for the vivid occurred before me the other day, in a short colloquy with a child who fancies he shall become a painter when a man. He had in his tiny hand a small panel, as a plaything. I asked him what he intended to do on it, and his answer was, while his whole face glowed very much like sunshine itself, "I mean to paint the LIVING sun." Poor fellow! he was not aware that the utmost extent of the means he would find at manhood, wherewith to paint his living sun, would be merely a dab of white paint.

Allowing, however, that the same temperament which induced such an expression should continue into the manhood of a painter, it is a thousand to one that he would be induced to play what the too sober copier of Nature would term strange freaks, in order to realize this livingness of light.

As an instance which should at once set at rest the question, I would rather say impossibility, of copying Nature, and establish the necessity of exaggerating phenomena under any degree of light in advance of twilight, place the purest white spot of paint in the centre of an intensely black canvas, and the absence of that force and intensity which belong to absolute sun-light will be signally felt.

Notwithstanding the length to which this letter has already run, without touching on the other subjects of your last, I must still notice one other phenomena, in constant and close attendance upon Light when accompanied by its child, Colour.

I am now sitting at a window which overlooks the outskirting of a grove of small trees, delicately and thickly sprinkled with their early spring buds and small leaves. I can, I think, easily manage to give you some notion of the scene and its attendant circumstances, without resorting to an outline, by saying that behind this grove the horizon is low and the time twilight. The lower part of the sky is a band of red, then a band of yellow, there then occurs a belt of grey cloud, and above that blue.

The stems and branches run up against these horizontal divisions in the sky in great profusion, and do not terminate until far up in the blue.

The beauty of the phenomenon in constant attendance on this state of things, whether the objects be trees or anything else made of lines or small parts, is effected by the radiation of the different bars of colour over such objects that cross or intersect them. In this instance, though the stems and branches are locally of tolerably uniform tint, and made more so by the absence of any light in front, they are of a decidedly russet colour while crossing the red; citrine where they cross the yellow; neutral on the grey cloud; and in compliment to the blue, and somewhat aided, perhaps, by the new foliage, citrine again as they ascend into the upper colour, which is rather pure for twilight as it approaches the zenith.

Twilight in general is of a low tone, and from which one cannot expect much radiation; if, therefore, my description of the present one is correct, and which I assure you it is, the radiation from higher instances of light and colour—say sunsets—cannot be doubted. The fact is, that much lower instances than the one quoted possess higher power of radiation than are generally acknowledged or painted, except by those whose treatment of the lower instances is influenced somewhat by their knowledge of what is self-evident in the higher.

Very few men commence painting landscape without feeling, for some considerable time, that those instances of foliage and sky, or background, which may be painted at one sitting, are better, though slight, than those on which they feel obliged to repeat. That foliage-painting on a wet sky cannot be carried very far is true; but still a young painter sees a charm and a variety in such work, which, from want of knowledge, experience, and manual dexterity, he cannot keep up when forced to complete and elaborate. The reason is, that, while the sky is still wet, the thin and transparent material with which foliage is generally painted becomes mixed with, and partakes sensibly of, the various tints of the sky itself as it passes over them; and thus every minute and correct circumstance of radiation takes place spontaneously; and, though he may be painting his foliage in a monotone, an immense variety creeps into the performance, which may never have been contemplated, and be very difficult to again imitate by a set of mixed tints.

I am, dear Sir,
Yours truly obliged,
London, April 12, 1840. J. B. PYNE.

THE SOCIETY OF BRITISH ARTISTS.

Twenty-third Exhibition. 1846.

The Twenty-third Exhibition of this Society was opened on the 25th of March. It is, on the whole, satisfactory; far surpassing that of last year, and giving sufficient evidence of progress on the part of the members. As usual, however, the members "have it all to themselves;" there are no competitors from the ranks of professional rivals;—a great mistake which the Society seems resolved to perpetuate from year to year—supplying evidence that their position is not only unsafe, but that they so consider it. We hope their application to the Queen for a Charter may be successful; this will at once elevate them in class, augment their power, obtain for them security, and, perhaps, induce them to be more generous. While, therefore, we do not find any development of new mind in this Exhibition, we see abundant proof that the members are exerting themselves; two or three have acquired greater strength, others sustain their high reputations, some have manifested considerable strength, and in none do we perceive any positive falling off. No attempt has been made at "high Art;" there is scarcely a single historical picture in the collection; but in landscape its superiority is, as it usually has been, evinced; and of pictures *de genre* (those which peculiarly address themselves to English *buyers*) there is an ample supply.

No. 18. 'The Ferry Boat,' J. Wilson, jun. There is a similarity in all the compositions of this artist, which argues little attention to Nature. This is a larger picture than usual, and certainly painted with more freshness and care. The materials are the same he generally employs—a half-closed scene with water, cows, &c.

No. 29. 'The Fair at Scharmback, near Bremen,' J. Zeitter. A larger picture, and more full of accessory, than usual. The fair is a background scene, the important and immediate matter being some of those vagabondizing worthies whom this artist can so well describe. Those to whom he here introduces us are clad in eloquent rags, preparing to realize their speculations in the fair. This picture, as being careful, is accordingly legible throughout, and therefore superior to many others we have seen too hastily painted by the same hand.

No. 37. 'Lavinia,' C. Baxter. A life-sized figure representing the Lavinia of "Thomson's Seasons." It is well painted, but it is injudicious to render the subject so large.

No. 50. 'The Floating Harbour at Bristol, with St. Mary Redcliffe Church restored,' J. B. Pyne. One of those small round-framed pictures of which this artist usually exhibits many. The materials are of the most commonplace description—being a picture of a distance, with one strongly-toned object in the foreground as the base of the gradations. No. 54, 'The Floating Harbour at Bristol,' is another view—a pendant to this; and both pictures are rendered with a feeling that has never been surpassed.

No. 53. 'A Dutch Ferry-boat, Rotterdam,' J. Holland. More in the artist's own style than other works he has recently exhibited. The objective of the picture is uncommonly solid—and the effect is powerful, and similar to what we remember of his Venetian subjects.

No. 60. 'Poachers Surprised—Costume, time of Charles I.,' T. J. Barker. In this large picture everything is presented the size of life. The scene is an interior filled with game; one poacher lies upon the floor dead or wounded, while the other is preparing to defend the retreat. This is also a picture which had been more satisfactorily treated on a small scale. We do see still-life and *genre* painters of reputation go this length; but, although they do so, it cannot be held that it is right. The life size is legitimately claimed by history and poetry, while ordinary and incidental narrative is essentially fitted for smaller compositions.

No. 72. 'The Ferry,' J. F. Herring. The largest picture we remember of this gentleman. The ferry is by no means a prominent feature, inasmuch as the foreground is crowded with horses and sheep, and we have but a glimpse of the water: be that as it may, the animals, especially the horses, are drawn with an admirable discrimination of character, and painted into a warm, living, and substantial roundness, which characterizes the horses of this artist. A row of pines retire from the foreground, which, it is to be remarked, are injudiciously all painted alike in tone and colour; nevertheless, on the whole, the composition would take a high rank among those of its class.

No. 79. 'Good Friends,' T. W. Mackay. A child and dog, perfectly matched in quaintness of character, and both well drawn and solidly painted.

No. 80. 'Folkestone, from the East,' J. Wilson, sen. This is a picture of some size, and low in colour, as are the works generally of this painter. It is everywhere marked by a hasty execution, whereby the entire composition is rendered singularly spiritless; but this free and rapid manner has given extraordinary movement to the water, which rolls in upon the sand in the most perfect imitation of the reality.

No. 95. 'A Scene at Honfleur, Normandy, looking up the Seine,' E Hassell. The view seems to have been taken from a little above the town on the side opposite the Côte de Grace, opening a view of the river to the Havre and Harfleur side. The foreground objects are figures, horses, and some of those mud-built, wooden-framed, picturesque houses to be seen everywhere in Normandy. The work is well drawn—brilliant in colour, and effective in treatment.

No. 110. 'Rustic Figures in North Wales,' J. J. Hill. A boy and girl circumstanced amid the mountainous scenery of the country. The picture is richly coloured and freely painted, but the drawing is here and there faulty, as, for instance, the neck of the girl.

No. 121. 'Preparing for the Carnival,' E. Latilla. Two children—the principal is painted *à la Chinoise*—there being an entire absence of shadow in the face. There is much vivacity in the eyes, but the colouring is flat and mealy.

No. 125. 'From Craig-Y-Ddiwart, Denbighshire, looking up the Clwyd Vale,' J. W. Allen. This is a large picture bearing everywhere testimony of infinite care, and having necessarily demanded a great amount of labour. We can scarcely believe that the point of view chosen can be the best that presented itself; at any rate, if it have been so, we humbly submit that it had been better to have made the ill-conditioned road on the left less prominent. The great interest and beauty of the view is the vale; but it is entirely outdone by the road and near cliffs, which are made *sauter aux yeux* with colour and sunshine, while the remainder of the composition is left far behind in tone. This disunion of parts is to be regretted, because the distance and middle distance are described with infinite power and feeling.

No. 132. 'The Point—Portland,' W. Winsor. A small picture constituted of very slight materials, which are brought forward with judgment, insomuch as to produce a very agreeable effect. The sky especially is rendered with much skill and fine feeling.

No. 141. 'Morning on the Welsh Mountains,' E. J. Niemann. A picture extremely powerful in effect, but wanting in breadth—the eye being distracted by too many salient points of detail.

No. 157. 'Hungarian Goatherds,' J. Zeitter. We cannot help believing that the works of this painter, with more care and finish, would acquire a manifold value. The shreds wherein he wraps his victims would not be less telling with more definition—nor with more consideration would their features be less wild and characteristic. He produces at times some admirable effects; his way, therefore, to what we would wish is already paved with good intentions.

No. 158. 'Fruit Piece,' J. C. Ward. Grapes, pine, melons, &c., all described with infinite truth.

No. 173. 'The Market Cart—Evening,' A. Montague. This is a large picture, showing a ford which is about to be passed by the market-cart. The centre is occupied by a mass of willows, and a barge with figures, all in shade. This is the striking feature of the picture; but it is not judiciously placed in the composition, nor well supported, being as it is.

No. 187. 'Condolence,' C. Josi. The subject is a horse, lame in the off leg, caressing a small white dog, perhaps also lame. The horse is admirably painted: the movement is most natural, and the incident highly interesting.

No. 210. 'Napoleon,' Count D'Orsay. This is a life-sized, half-length portrait, presented standing, and attired in the usual military costume. The head resembles Canova's bust more than any other authentic resemblance of Napoleon. The whole work has been most carefully finished, and shows a degree of excellence in execution far surpassing anything we have yet seen by this gentleman, with the exception of the bust of Lady Canterbury, of which we shall speak anon.

No. 215. 'A Greek Girl,' G. Stevens. A head of a young maiden, with something of an antique disposition of her redundant hair, over which is placed a kind of Greek cap. The picture is distinguished by much grace, and a freshness in which it excels the other works of this gentleman, which are remarkable for their extraordinary finish.

No. 224. 'Sunday Morning in the Last Century,' H. M. Anthony. The style of this artist is remarkable from certain peculiarities in the combination of which it is constituted. The blunt, unctuous, sketchy touch which distinguishes his handling has very commonly been employed, to use the words of an oft-quoted authority—"by artists who have never learnt to draw;" but it is not accompanied in this case by any such defect, the drawing being unexceptionable, though here and there quaint. *Robur et æs triplex* are the figures that live and have their being on this canvas, inasmuch as they are presented to us as it were in a vacuum: for a main principle upon which the picture is painted denies an atmosphere and its effects. The work is suggestive of more than we have room to say. The composition is most ably treated, and is in every passage appropriate to the subject.

No. 229. 'Isaac of York receiving the eighty Zecchins from Gurth,' T. Clater. This is a candlelight effect, in the treatment of which this artist excels. It is brought forward with his accustomed felicity, but we should not recognise here that Gurth (the same throughout the story) who complained so bitterly of Norman innovation—in calling the goodly flesh of oxen, beef; that of calves, veal; and that of swine, pork.

No. 233. 'The Menai Straits,' J. B. Pyne. This is the *cheval-de-bataille* of the artist—that is, for the present year. The principles of Art developed in this really glorious production were theme enough for a volume. It does not seem to be insisted on here that all but positive white is necessary to describe immediate proximity—and, we think, with considerable advantage to the work. The view is taken from an elevated point, below which the country opens into a vast expanse of infinite diversity of character. Air and an effulgence of light is the profession of the work, and the success with which the purpose has been carried out is most triumphant. There is no such thing as violent contrast, no forcing of shaded foreground objects beyond a partial glaze of perhaps asphaltum, from which tone and colour are most enchantingly diversified and graduated to the remote distance. This, it may be said, is the picture which marks the culmination of this artist—it cannot be excelled; but many as good, we trust, will be yet produced. We have observed a group of pines generally in the larger pictures of this gentleman; this may be accident—but, again, it may be a patronymic allusion, like Ruysdael's fall of water, or the gourd of Zuccarelli.

No. 257. 'The Weir,' J. Tennant. A trouting stream, but the whereabout deponent saith not. We have observed in a course of years the works of this artist gradually losing that breadth and truly lustrous character which constituted the charm of earlier productions. It happens, perhaps, more frequently in Art than anything else, that a man is abashed by the labours of former years—thus those portions which used to abound in beauties are now saddened by finish. The sky of this picture is inimitably beautiful, and the other portions are distinguished by a very high degree of merit; but we cannot help a comparison with earlier productions.

No. 256. 'Old Cronies,' H. J. Pidding. One of the usual interiors of this gentleman, in which is grouped a company of ancient village gossips, all very characteristically described.

No. 269. 'Scene in the Highlands—Morning,' A. Montague. There is an earnestness in this picture which makes it the best that the artist has ever painted; although there is in the mountains a monotony of colour which does not coincide with the spirit of the foreground.

No. 272. 'Promised Bliss,' E. Prentis. A young lady reading a letter, and holding in her hand a miniature of a gentleman. No. 283, 'Departed Joys,' is a pendant to this, showing the same lady in deep mourning, lamenting the death

of the gentleman. The story is told with much perspicuity, and distinguished by very graceful treatment.

No. 279. 'Snowdon, from Capel Curig,' E. HASSELL. The view is taken from near the well-known bridge which figures in so many views of the far-famed Snowdon. The sun is described as low in the horizon, and the effect is most faithfully maintained. The whole of the foreground objects are tangibly substantial, and opposed to the airy distances with the very best effect.

No. 289. 'River Scene, Holland.' This is very like the scenery on the Scheldt, and may pass for such. The immediate portions of the view are occupied by Dutch craft, carefully drawn and harmoniously coloured.

No. 329. 'The Bath—an Eastern Scene,' A. J. WOOLMER. A draped female figure seated at the edge of the bath. The picture is rich in colour, and more definite than usual; in short, in every way more valuable in style than preceding works of this artist.

No. 351. 'Sir Guyon and the Palmer, arrived at the Idle Lake, meet with immodest Mirth in her Gondelay,' J. TENNANT. A lake-view, with the figures described. On the right of the composition the scene is closed in by rocks, and on the left the lake opens into distance, where is presented a charmingly painted sunny effect.

No. 395. 'It is better to have two Strings to your Bow,' Miss J. MACLEOD. The two strings are two lovers, both emulous of the favour of one lady, who prefers the richer. For a lady-artist, the picture is really a daring essay, inasmuch as involving many difficulties of treatment, which are disposed of in a manner to do credit to more extended reputations.

No. 424. 'Near Folkestone,' A. CLINT. Presenting an example of the class of subject usually painted by this artist, and in which he excels—being a seashore view brought forward with very good effect.

No. 442. 'Madonna and Child,' E. LATILLA. This picture is painted after a prevalent—we may say a taste now vulgarized throughout Europe—that of the earlier masters, and of which it may be observed that such imitations are utterly worthless, unless, like those of the old masters themselves, they bear marks of distinctive, peculiar, and individual genius. The Germans, the great professors of the resuscitated style—those of them, we mean, that have acquired fame—are men of rare talent, and each marked by peculiar excellence in painting. They make the most of Masaccio, Benozzo, Dello Paolo, the Lippi, the Peselli, and others, without becoming copyists of absolute objections. But, after all, the purposes of the treatise that might be written on this subject may be answered by asking a few simple questions:—Does the end of painting demand an accurate delineation of Nature? Does Nature present herself to the eye in anywise approaching a manner? Did Fra Bartolommeo, did Raffaelle, improve upon the works of Perugino? Did Titian or Giorgione go beyond the taste of Gian Bellini? Did Da Vinci in anywise excel the style taught him by Verrochio? If those men have done nothing worthy of imitation—if Nature is to be superseded by manner—living artists, who merely adopt manner and go not beyond it, are precisely in the position of the least hopeful pupils of the early masters we mention.

No. 451. 'London Lights after Rain, 5th of November,' J. HOLLAND. An extraordinary and very original idea—being a representation of a portion of a street at night lighted by gas, and brilliantly coloured by reflection (on the wet pavement) of the blue and red lights of apothecaries' shops. The effect is well managed.

No. 453. 'Gossip,' J. F. HERRING. Two farm-labourers, having met in a ploughed field, have stopped their respective teams, and are engaged in conversation. The picture is constituted of the horses, which are admirably drawn and painted. The open scene, too, in which the incident occurs is effectively rendered.

No. 484. 'The Croppy's Grave,' H. M. ANTHONY. A very powerful work, executed from very slight materials. The scene is a churchyard in Ireland, in which are seen two women kneeling at a grave: the incident is affectingly told, and the sentiment is everywhere efficiently maintained. The picture is characterized by a singularly vigorous style and a decided touch, the freedom of which is carried into all objects alike—a circumstance which it is hoped will be modified.

No. 493. 'A Spanish Peasant Girl,' F. Y. HURLSTONE. She is presented, small life size, carrying a basket of fruit on her head. The distant effect of the picture is pleasing, but on a closer inspection it is seen how much is sacrificed in a small picture to loading throughout with colour.

No. 504. 'Grist and Fulling Mills on the Machno, Denbighshire,' J. B. PYNE. This picture, the subject of which is a precipitous water-course and near objects, offers an admirable example of masterly power in harmonizing rugged and stubborn materials.

No. 507. 'Shrimp Girl—Coast of Cornwall,' W. SHAYER. It is much to be regretted that this artist does not afford a greater variety of living characters in his works. The girl, a boy, and a grey pony occupy the foreground, and other figures appear in the distance. The picture is carefully painted, and with much success as to composition.

No. 518. 'Labour,' J. F. HERRING. Two grey horses at harrow, precisely such as they should be—round, heavy, and substantial, insomuch that we may hear their tread. It cannot be doubted that this artist describes equine variety with a felicity equal to that of any living painter, native or foreign.

No. 521. 'Dead Game,' G. STEVENS. A brace of birds and a hare, the fur of which is painted with such infinite delicacy as to seem to yield to the slightest breath; and the plumage of the feathered game is imitated with equal success.

No. 525. 'Rest,' J. F. HERRING. Three grey plough horses temporarily resting; they form a pendant to 'Labour,' and are drawn and painted with equal knowledge of the animal, and mastery in Art; we are, however, struck by the peculiarity of the shaded portions, which have been glazed into colour of a greenish tint to harmonize, perhaps, with other parts of the picture. We have seen many grey horses by this gentleman, but we do not remember anything of this kind before; it is a perilous indulgence, and fails, when tested by the principle that absence of colour ensues upon absence of light.

No. 526. 'The Knotty Question,' T. CLATER. Another of these candlelight scenes which this artist manages with such skill. The figures are a cobbler, who has been reading to an auditory of gossips, with one of whom he is discussing some point in question.

No. 534. 'Faithful Companions,' J. A. FITZGERALD. These are a Highland Gillie and his dog, brought forward with good effect, and painted, as far as we can see, with a successful essay at distinctive texture.

No. 539. 'On the Thames,' C. SIMMS. A small production, extremely simple in composition, but executed with much sweetness. A figure is seen in a boat, which he is pushing off from the bank of the river. The view is closed on the left by some near trees, and the course of the river opens on the right. The colouring of the whole is extremely harmonious.

No. 542. 'Near Pandy Mill, on the Machno, Denbighshire,' E. HASSELL. One of the best pictures exhibited by this gentleman. The subject has been judiciously selected, and has received its due meed of justice in representation. The foreground is low, and diversified with trees, water, and appropriate objects; and the whole is closed by a back of high land, which is given with admirable reality.

No. 543. 'Effect of Twilight—Castle of the Rheinfels, from Goarhausen,' A. J. WOOLMER. This view has very frequently been painted, but we have certainly never seen it more forcibly depicted than on this canvas. The castle on the cliff forms a prominent object, and looms distantly in the twilight, serving to force the brightness of the rising moon. This is one of the best pictures this artist has of late produced, and it is a style in which, with *due attention to Nature*, he would excel.

No. 548. 'Peasants of Synaciniseo,' R. BUCKNER. Three life-sized figures—a girl and two boys—habited strictly in the most picturesque style of the country. The work is painted with infinite care, and is distinguished by many valuable qualities; but it is, after all, rather a study of costume than anything else—a purpose certainly unworthy of development on so large a scale.

No, 571. 'Ophelia,' T. W. MACKAY. The subject of this picture is sufficiently pronounced by its treatment, wherein there is some originality, as Ophelia is represented standing by the brook. The picture is too high for close inspection, but it is sufficiently apparent that the drawing is unexceptionable, and the painting clean and masterly.

No. 574. 'On the Greta, Yorkshire,' H. J. BODDINGTON. This is a small picture, presenting a passage of close picturesque scenery with taste and feeling, insomuch as to rank it one of the best productions of the artist.

No. 586. 'Calm,' J. WILSON. A small picture, and the most pleasing exhibited under this name. The materials are extremely simple—a few boats idly floating on a perfectly tranquil sea. There is but little colour in the picture, but the purpose is most effectively made out.

No. 588. 'Lavinia Listening to her Mother's Tale,' T. F. MARSHALL. The two figures are circumstanced in a cottage interior—the younger being seated at the feet of the other; both figures, as well as they can be seen, appear to be well drawn, and the general management of the picture is creditable.

No. 592. 'A Rustic Confab,' E. J. CORBETT. A close wood scene, with the gnarled bole of an ancient tree as an immediate object, together with some children. The colour of the leafage is somewhat flat; but there is much of truth in the picture, which shows more careful handling than preceding works.

No. 595. 'Young Gamblers in the Forum Romanum,' F. Y. HURLSTONE. This picture is nearly akin in subject to those which, years ago, acquired a high reputation for this gentleman in picturing Italian boys; but the present picture will not admit of comparison with those to which we allude, although bearing everywhere evidence of that kind of knowledge in Art which is real power.

WATER-COLOUR ROOM.

No. 614. 'Leaving Home,' Miss CLATER. This drawing shows a simple maiden of humble station in life seated on a bank. The beams of the setting sun fall upon the figure with powerful effect, and the entire drawing is otherwise treated with much judgment.

No. 621. 'At the Corner of the Rue de Narbonne, St. Malo,' F. J. FORD. This drawing presents a street scene composed of those picturesque old houses which are only found in Normandy and Brittany. The street is crowded with characteristic figures, and the houses are admirably described; in short, it is altogether a work of great power.

No. 624. 'Knaresborough Castle, Yorkshire,' H. P. RIVIERE. The frequency with which this ruin is painted is scarcely justified by its claims to notice. It is here seen, as usual, with the river and the precipice on the right—the view extending over the woods on the opposite banks, which are the most effective part of the drawing.

No. 648. 'An Old Bridge on the River Conway, North Wales,' T. M. RICHARDSON, senior. A highly picturesque composition drawn upon rough paper with much spirit. The bridge is a long, low, and very primitive-looking structure, well associated with the character of the stream which it spans.

No. 651. 'Deal, from the Sea,' A. HERBERT. This drawing derives much interest from a rakish-looking lugger, which is brought forward as a near object, and represented with much truth.

No. 676. 'A Soldier Relating what Deeds he did at Agincourt,' J. S. WILLIAMS. A small drawing, the subject of which is somewhat far-fetched, and perhaps not very perspicuous. However, as a winter-fireside grouping, the numerous figures and accessories are managed with admirable effect.

No. 694. 'Portrait of a Lady,' J. HAYTER. A chalk drawing, in the slight manner practised by this gentleman, representing the subject seated. Another is No. 744, 'A Portrait of the Countess of Charleville:' both of which are sketched with that grace and elegance which generally distinguish these portraits.

No. 722. Copy, on ivory, of a portrait of Gerard Douw, painted by himself, from the original in the National Gallery.

We regret that our space is exhausted; for many good works yet invite a notice.

ILLUSTRATED TOUR IN THE MANUFACTURING DISTRICTS.

KIDDERMINSTER.

CARPETS.

THE manufacture of carpets is an importation from Asia; there the carpet, like the Irish cloaks described by Spencer, paid more than a double debt; it was a cloak by day and a blanket by night; in winter it shielded from the cold, and in summer it covered the divan, or low seat, on which the oriental squatted or reclined. Decorative art was early applied to this useful article; the Persian tapestry described by the Greek historians was a species of carpet, and so probably was the Babylonish garment, which, at the conquest of Canaan, stimulated the cupidity of Achan. It is not known at what period the shawl began to be regarded as a different article from the carpet, but even at the present day they are frequently classed in the same category of production by the people of Khorassan and the Valley of Cashmire. In the examination of oriental patterns for the purpose of application here, it should be remembered that these articles have a much wider range of use in the East than they have in Europe; in our age and country carpets have acquired a speciality of purpose, and this limit to the range of their uses must fix a limit to the range of the designs of which they are susceptible.

It appears from Hackhuyt's Voyages that carpets were first brought to Western Europe from Turkey and from Egypt. Indeed the name is obviously a corruption of *Cairicus tapes*, or "foot-cloth of Cairo." But our ancestors deemed these cloths too precious to be employed as coverings to the floor: from the way in which they are mentioned by Ben Jonson, they appear in his day to have been chiefly used as coverings for tables, and the kind of carpets imported was that which is still most common in the bazaars of Cairo, a small article about the size of a hearth-rug, usually called "a praying carpet," because the Mussulman extends himself upon it when performing his devotions. Though carpets of a larger size were manufactured in Persia, they were not designed to occupy a permanent place on the floor; they were only to be spread for the reception of guests, who sat or squatted on them, and this usage continues in vogue even at the present day. Here is a second difference in the purposes to which carpets are applied; with us their use is permanent, not temporary; and they are designed to be trodden upon, not to serve as a seat.

In some parts of Europe, and in many houses of the English nobility, carpets are either reserved for winter use, or else there is a double set, one for summer and one for winter. Were this custom universal, it would greatly simplify the art of designing for carpets. It is scarcely possible that the same article should suggest ideas of warmth and comfort in winter, without inspiring thoughts of heat and oppressiveness in summer. There is not yet amongst us definiteness of idea in the application of a carpet. "Why are our floors thus covered?" is a question which might and would receive some dozen of different answers. This indefiniteness is very obvious at the great manufactory of the Gobelins at Paris, where many of the carpet designs belong more to tapestry and hangings than to cloth which must be spread horizontally, and which, however beautiful when viewed suspended on a wall or in a loom, are found to lose much of their effect when laid down on a floor. While the French designs generally are more artistic than ours, the English designs are, on the whole, more appropriate to the special purpose of a carpet.

Inlaid and tesselated pavements furnished the most obvious archetypes for the patterns of western carpets. Pavements of this kind were introduced by the Romans into all their colonies; there are some fine specimens in the British Museum, and others still more perfect are preserved at Bognor, in Sussex. From the New Testament we find that such floors were so admired in Judea, as to procure for the judgment hall of Pilate the emphatic name of *Gabbatha*, or "the Pavement." In the middle ages tiles superseded, or rather varied the Roman style of pavement, and a taste for these decorative floorings has been recently revived. It is not therefore surprising to find that patterns in squares or chequers have been common from the first introduction of carpets into England. Wool, to be sure, has very few points of analogy with wood or stone, but yet it is obvious that the decorations of floors have very often suggested a style of ornament for the articles with which floors are covered. Now we are far from wishing to represent this as an error; we merely contend that the archetype should only be admitted as a remote suggestion, and that it should be held in strict subservience to the great and obvious difference of material.

The repeat of carpet-pattern is in fact a tesselation, to which the nature of textile fabrics gives a wider range in colour and design than could be obtained by wood, stone, or tiles, and could not indeed be approached without an enormous expenditure of ingenuity, labour, time, and money. But this very facility affords temptation to the amalgamation of the most incongruous varieties. Thus, in a carpet with a double repeat, it is not unusual to see one design floral and the other fanciful or arabesque, so that the blending of the two becomes an anomalous monstrosity. There is a vast discrepancy between patch-work and tesselation; in the latter, harmony and congruity of parts is the first element of success; unity of conception must be combined with variety of development; and each several repeat should be so managed as not to neutralize but rather to extend the relative suggestions of those with which it is combined.

Carpets are sometimes woven in one entire piece, with but one single design, so as in fact to appear primarily derived from the archetype of a Roman pavement, blended with some suggestions from a piece of tapestry. When this has been judiciously accomplished, the effect is beautiful. But there are many disadvantages with which the designers of such carpets in Europe have to contend. In Turkey and Persia the carpet, when spread, is the principal and almost the only piece of furniture in the room, for the low divan which goes round the chamber may be deemed an appendage to the wall. Hence the whole design of an Eastern carpet may be seen at a glance. But we English have an inveterate habit of crowding our drawing-rooms with furniture and ornaments, with tables, chairs, ottomans, sofas, vases, so that a view of only portions of the carpet can be obtained, and any great conception of unity can hardly be formed. Here, then, simplicity becomes desirable, because the effects of complication and ingenuity would be utterly lost. If it were attainable, which unfortunately it is not, it would be highly desirable for the designers of such carpets to know something of the style of furniture which is to be spread above them. But it is obvious that in almost every case the artist should avoid attempting to produce anything like a picture, because as parts of it must be concealed, his pictorial design will only be seen in a distorted aspect.

The meadow enamelled with spring flowers, and the variegated fields of all seasons, have frequently suggested designs for carpets, but we must confess that we have rarely seen floral patterns which were not open to grave and serious objections. In many, the flowers are represented as they would be seen when standing erect; that is, the pattern has been framed for suspended tapestry, not for a horizontal carpet. In others, flowers are combined which could never have been found in bloom together; and in almost all these are exaggerations of colour and distortions of form, which seriously impair the general effect.

These observations point to the inference that the art of design in the carpet trade must be subjected to rigid and special analysis. We therefore commence an examination of the details as they at present exist, and we hope at a future time to offer suggestions for development and improvement.

KIDDERMINSTER has long enjoyed celebrity for the excellence of the fabrics produced from its looms; so far back as the days of Henry VIII. it had acquired a name for its stout broad cloth and the more delicate productions of crapes, bombazines, and poplins. All these several departments of the woollen manufacture have, however, merged into that of carpet-making.

We have inquired as to the precise period at which carpet-making was introduced into Kidderminster, but have arrived at no very satisfactory conclusion;—the nature of the article, however, will at once prove to us, that its general manufacture could not be dated further back than the commencement of the last century. It is the opinion of many that the manufacture was introduced from Wilton, one of the first localities in England, where this "delicacy" was fabricated.

We have endeavoured to ascertain if there are any peculiar qualities inherent to the natural productions of the district which might render the introduction of the woollen manufacture advantageous; but, with the exception of the peculiar softness of the water of the Stour being admirably suited to the dying of various colours, we can learn of none. It is interesting to know that the demand for articles,—be they of what kind they may,—in all cases exercises a beneficial influence upon the manufacture. The world demands, the mechanic constructs, the manufacturer produces, and the artist adorns,—there is a mutual dependence and connexion between them which may not be severed. There can be little doubt that the carpet, in its most primitive state, was produced here in the form of coarse woollen fabric, and that augmented demand induced the various improvements we shall briefly proceed to enumerate. Of varieties, they have as follows:—Axminster, Venetians of several sorts; Kidderminster, more properly Scotch; Brussels, of various qualities; Geneva and Geneva velvet; Wilton and extra-Wilton; Saxony and super-Saxony; velvet and light velvet, and what are called pile-ground. As these distinctions may to many appear unintelligible, we shall proceed briefly to point out the differences of each.

AXMINSTER carpets are, with few, if any exceptions, made only in the town from whence the name is derived, and are manufactured in one piece. The warp, or foundation, is of strong linen thread, and in the process of manufacturing it differs from the position in which the other kinds are made. These are woven, or rather worked at when the web is in a perpendicular position. The workman proceeds as follows:—By fastening a variety of tufts or bunches of coloured woollen, corresponding in number to the quantity required to form the pattern, he proceeds to carry this along the whole breadth of the carpet, attaching them to or under the warp; when this row is completed, the "shoot" of linen is thrown in, rammed down, and binds the whole securely and firmly together. Another row is proceeded with, varied in the particular disposition of the coloured worsted, and the workman is aided by the pattern before him. It will at once be observed that this is a tedious process, but one in which there is ample field for the exercise of taste and artistic skill in colour and arrangement of groups, infinitely surpassing even the best productions of the jacquard loom, as far as the work of the connected hand and mind is superior to that of a machine. What are called finger-rugs, many of which are manufactured here, are produced in the same manner, excepting that the foundation or warp is at times laid horizontally, and the operations are facilitated by the use of the common loom. VENETIAN carpeting is in extensive use for covering stairs, passages, &c. As it is seldom or never customary to introduce figures into this kind of carpet, the ornament in general being a simple stripe, it is easily fabricated on a common loom. In KIDDERMINSTER carpeting —also known by the sobriquet of Scotch—the chief distinction between this and other kinds of carpeting we have to describe, is, that it is composed entirely of wool; that is to say, what in the language of the weaver is called warp and weft—the warp in the varieties of Brussels being composed of hemp, and the weft of wool—differs so far from the Scotch in this particular; that in the latter, in plain language, both threads in the length and crossing are entirely of wool.—BRUSSELS is composed of a warp of strong linen, the weft of the same material, and the ornamental part is given by means of the coloured wools and threads. The BRUSSELS is, in all cases, a "one side" carpet, the reverse exhibiting the warp and weft crossing each other, and at these intersections securing the woollen thread in the shape of loops; the figures are given, in some instances, by means of what are called lashes or musical box. But of late a peculiar adaptation of the Jacquard loom has been most successfully used: this we shall describe when we arrive at our description of the different machines.—In GENEVA and GENEVA velvet we recognise a modification of the Brussels, as far as regards the reverse side of the carpet. The right side differs, however, in so much as it exhibits portions of a velvety ground, interspersed

with the peculiar ground of the Brussels; sometimes it is varied; thus, at times, the flowers are of a velvet character, and *vice versa*. The appearance of this carpet is exceedingly elegant; its figures are in general well made out and sufficiently distinct, without a hard wire-like edge aspect.—In WILTON and EXTRA-WILTON, we again recognise the leading feature of the Brussels—the warp and weft being still of hemp, the ornamental ground formed of coloured wool. Of this, however, we may best give an idea of the texture and character by saying, that were the loops of coloured wool in the Brussels to be cut, it would present a surface strictly analogous to the Wilton. This variety, we learn, was introduced into Wilton from the Continent so early as 1745, and nearly at the same time the Brussels came to be manufactured at Kidderminster.—In SAXONY and SUPER-SAXONY, we again detect the skeleton similar to the Brussels. They appear to be a superior variety of Wilton, and the structure represents a pile-velvet; that is to say, the velvety appearance is not complete; each separate loop can be observed.—In the VELVET carpet we have still the original structure of the Brussels, but the surface presents a close, uniform aspect: the feeling is exquisite, and the colours are softened into each other: the whole, when the pattern is of a tasteful character, presents a rich appearance, particularly in those in which purple browns are introduced, picked out with yellow and other warm colours. Doubtless there are other varieties known to the "*trade*;" our aim has not been to distinguish for them but for the general public. The introduction of the host of cheap printed carpetings we dismiss at once,—they do not come under the legitimate title of carpets,—and however successful they may appear at first glance, they will not bear the test of time or much wearing.

We have now to enter upon a description of the process by which a carpet is produced: we have already stated that, in all cases, coloured worsted or woollen yarns are the material of which they are formed. The Scotch, as we have shown, is composed entirely of woollen threads intersecting and interweaving with each other; and the Brussels, as composed of a hemp foundation, but the figures and designs thrown up of wool on the upper surface. The demand for this article of really household comfort has placed us "far a-head" of all other nations in this material. We are in reality the only carpet-weaving nation. In so far as the comforts of an Englishman's dwelling transcends that of other nations, so far does our power of producing this article surpass that of the manufacturers of the continent. In France, the generality of carpets are produced by hand, made after the manner of those of Axminster, and what we here call finger-rugs; but while there is thus afforded ample room for the exercise of form and colour, and the introduction of artistic taste, it will require no stretch of imagination to conceive that articles produced by these means must necessarily be so expensive, as to preclude the million from enjoying the comforts which the rich and the great can alone purchase. In truth, what is done by hand in France is produced in England by machinery. What is produced by the mind and eye in the former, is done in the latter by means of the weaving-loom, in connection with a modification of the Jacquard apparatus. Intelligence is thus got rid of in the latter case, or is transferred to the punched pattern; the weaver raises and depresses his threads by means of treddles, throws in at stated times his coloured threads, and a flower, a square, or a scroll, is the result. The material of the French carpetings, or rather its structure, is immeasurably inferior to ours in texture; but in all that regards colour or form, or the agreeable combinations of both, we regret we cannot institute any comparison. It will immediately occur to the reflecting mind that everything produced by mechanical means must necessarily be uniform; the even operation of a machine as compared with the work of man's hand, is at once obvious and according to the number of pullies, wheels, cords, threads, so shall be the effects; where the appointed number of revolutions are performed, it is apparent that such must only be again repeated. It is thus that the carpet loom produces its patterns; and be these effects produced by the Jacquard, or the drum with the pattern pinned on, or the still older method of numberless "lashes" (a means by which the different proportions of coloured threads were introduced into the weaver's hand), each and all of these methods, be it remarked, but serve to prove that the intelligence lies with the few, not the many, of all the carpet weavers in Kidderminster. Very few can really "draught" a pattern, much less design one. The designs are for the most part procured from London, where large demands are made upon the skill of our neighbours on the other side of the water. The design, when procured, resembles a Berlin wool pattern; that is to say, its whole surface is chequered over with an innumerable quantity of little squares. To procure this in a suitable condition for the weaver, we call in the aid of the "pattern setters,"—generally young women, who spread a thread across the pattern, and count how many coloured loops appear in the device; a strip of thin sheet-iron of the requisite size is selected and introduced under a leaden or iron-plate, pierced with many holes, about one-eighth of an inch in size, in holes corresponding in number and disposition to the squares of the colour intended to be represented. On the one line, little iron punches are inserted into the leaden holed plate; this is passed under a press and a revolution effected, which pierces the iron plate with a corresponding number of holes to the stated colour in the paper pattern. The operation is continued, and the piercing varied according to the disposition of colour in the design, until the pattern is completed. Sometimes as many as five hundred of these perforated cards are required to produce a pattern, and these are united together in the manner of an endless chain, and connected with the loom by an ingenious piece of mechanism, which revolves with the utmost regularity. The figures are given by the dropping of the needles of the machine through the hole of the card into the square or five-sided bar, over which the cards pass; these cause a corresponding number of threads of coloured worsted to be raised; if the piece under hand be Brussels, the process of manufacture may thus be described. The draw-boy weaver uses a flat piece of wood, called in the language of the craft a "sword;" by means of this the alternate thread of warp and the coloured worsted is separated effectually and accurately; the former introduces a wire, the "sword" is withdrawn, and the workman by means of his treddles raises the linen warp, which at one time was undermost; passing through the shoot which secures the coloured loops in their several places. He next raises the reverse half of the linen chain, and the whole of the worsted, the half of the chain before raised being now depressed, and then throws the second or under-shoot, between the first and second shoot, as well as after the second, is thrown; the workman gives two or three smart blows by means of what is called a "lathe" or a "batten;" he thus forces the material closer together,—thus giving greater solidity to the mass. Every revolution of a card is accompanied by a corresponding series of operations, which are carried on in precisely the same routine.

We have already briefly described the various kinds of carpets, and the peculiarities of their formation, and the manifest improvements over the Scotch and Kidderminster, so remarkable in the Brussels and other qualities. We need not remind the reader, that in all cases the Brussels is a one-sided carpet, and that the Scotch is just the reverse—that is to say, that the pattern is the same on both sides, but differing in colour; threads of another colour being brought up to the surface by the alternate elevations and depressions of the warp. In the Brussels, the foundation is hidden under its ornamental clothing; in the Scotch or Kidderminster, the foundation forms part and parcel of the ornament. In reference to the patterns which adorn carpetings—we generally find the Venetian composed of simple stripes of two or more colours; the Scotch and Brussels aiming at the higher development of ornament; and the hand-made (may we use the expression) carpet of Axminster, advancing to perfection in the art. In the language of the carpet weaver, we find the patterns which adorn the second-named varieties, viz: Scotch or Kidderminster, divided into two great classes, viz. "*point*" and "*comber*," the former of which presents the appearance of a flower octagon, or other form, whose centre occupies the middle of the web, and whose contour exhibits the same features on each side of the centre. The "comber" is a variety of pattern, which has not equal sides, but extends across the whole breadth of the web; in fact it is not a regular sided figure.

A carpet pattern, we repeat, resembles in appearance the patterns used by ladies to copy in Berlin wool—the whole surface being covered with minute squares, one loop of the carpet wool occupying one square of the pattern; the operation of correcting or enlarging the pattern into a two or three thread, being performed by simply attaching two or three ends of the same coloured wool to the cord which brings these into the carpet web; as a necessary consequence, these occupy a much larger space than the one thread, and thus a difference is produced. Considerable judgment is required in the selection of the pattern for such a purpose; it must be apparent that in many instances there must be colours which, in certain proportions, in a design, aid the others; yet, when enlarged, would materially interfere with the harmony of the whole.

We do not deem it necessary to go minutely into the modes by which wool is gradually prepared, until it is passed into the hands of the weaver. Suffice it to say, that the highest efforts of mechanic skill have been brought to bear on the machines which now act an almost semi-intelligent part—that by these means, operations which, in former years, were performed in a rude and primitive manner, are now accomplished with certainty—that the gradual onward spread of improvement has "transformed the weaver's shed into the magnificent manufactory," where hundreds of human beings find employment and support; but while mechanical philosophy has done much to aid the improvement of machines to the wool manufacture of our land, the chemist has also given his knowledge; and the properties of colouring matter to be employed in the dying of the wools have not been lost sight of. "Thus, hand in hand, doth improvement walk." One science may not advance without calling in the assistance of another; and thus is excellence acquired. But little remains to notice, save that the looms are either the simple one used—in common weaving—the improved, with the addition of the lash and *drawing boy*—or still further improvement of the Jacquard and process, by which the loom performs its own work without assistance. A carpet manufactory, in its most extended sense, is thus a combination of complicated processes—dependent much on the improved constructions of the machines—the intelligence of the workmen—the excellence of its designers for the full and effectual carrying out of all its capabilities.

Our visit to the extensive premises of Messrs. PARDOE and HOOMAN, one of the largest establishments engaged in the carpet manufacture of Kidderminster, was entirely satisfactory, as regards fabric, and, in many instances, pattern. These gentlemen are also extensively engaged in producing, from the raw material, the yarn which they employ in their carpetings; at the same time they also supply yarn to other manufacturers, and form one of the few establishments who spin their own material. In the show rooms of these gentlemen we observed an infinite variety of carpets, excellent in style of ornament and fabric, from the costly velvet to the commoner kinds. In many of the specimens submitted to our inspection we observed a richness and harmony of colour which we had not looked for. In the velvet pattern this was particularly apparent, especially in one in which the richer kind of purple brown was introduced. Unfortunately our wood engraving conveys but a poor idea of the exquisite softness of the original article.

The design we first introduce from this establishment consists of a geometrically constructed figure, the centre of which, being filled with groups of natural coloured flowers, has a good effect.

We can scarcely imagine a better defined outline on a carpet than the design we now introduce; the turns are well made out and run gracefully into each other—there is nothing painful to the eye, either in colour or form—the material is Brussels.

Of tesselated patterns, we saw many. We were speedily lost in the immense varieties submitted to us of Saxonies, thick and super, velvet and light velvets, Geneva and Geneva velvet, of Wilton and extra-Wilton, Brussels common, super, super extra; not to speak of the numberless rugs, machine and hand-made, Scotch and Kidderminster carpets of all kinds. These gentlemen not unfrequently manufacture from designs expressly submitted to them. During our visit, we saw one which had been made, from a sketch furnished by a cele-

brated artist; there could be no mistake as to its excellence; the figure was bold and distinct, of large size, and the colouring brown, of various



tints, interspersed with a rich yellow; effective without being glaring, and the pattern firm but



free from airiness. We have already hinted at the difficulty of selecting specimens that will give a perfect idea of the excellence of some of the designs produced by this house, and we have already stated that the works are most extensive, and every thing is conducted with an appearance of comfort and substantiality which leave nothing to be desired.

On visiting the establishment of Mr Henry Brinton, who is engaged in the manufacture more exclusively of Brussels, we found the proprietor a gentleman who had long mourned over the negligence of our manufacturers, as regards the application of the designer to these products. In examining his works we had much pleasure in observing the old, and the obvious advantages of the new, in the method of substituting a change of patterns. This gentleman is also one of the few who keeps spinning machines on his premises, and produces his articles from the wool. We had here an opportunity of testing our advance by reference to some old patterns, which Mr. Brinton had treasured up, they were suggestive of thought and contained abundant evidence of our superiority and improvement. From Mr Brinton's stock we have selected one specimen to engrave. The idea is evidently borrowed from the vine, as the grapes and leaves of that plant occupy a prominent feature in the design, which shows much novelty.



As we have intimated, our examples of carpet manufacture are few; that such is the case is attributable partly to the groundless apprehensions of the manufacturers that publicity is dangerous, bnt chiefly to the fact that their good designs are few in number, and exhibit far too little proof of aid derived from art. Besides Messrs. Pardoe and Hooman, and Mr. Henry Brinton, the leading manufacturers of Kidderminster are —G. and H. Talbot and Sons, Morton, and Co., Wright and Crump, B. H. Woodward and Co., Newcombe and Jones, Watson and Son, Barker and Cole, H. J. Dixon, and Co., James Holmes, W. H. Worth, H. Woodward and Co., J. and G. H. Humphries and T. Humphries.

It has been stated to us by an intelligent individual well used to "the trade," that although Kidderminster is the seat of the manufacture, he is not aware that it has originated any improvements, either in the fabrics themselves or means of production; he, in some measure, attributes this to the almost total absence of educational institutions by which to improve the intellectual character of the people. Another cause may be found in the early age at which the male and female children are sent to work at the manufacture. It should not be lost sight of, that the human frame, after ten or twelve hours labour, is not in a condition to sit down and study; that youth must have its hours of relaxation and amusement; we have some faith in a legislative enactment which could provide alike for the hours of labour and the instruction of mind. Upon this, in truth, hang the destinies of our country; the greatest improvements in our machines have been made not by philosophers, but by the mechanics themselves, and with minds rightly cultivated additional benefits must necessarily ensue. This education, come when it may, must be mingled with that of pictorial design, having direct reference to the trade or profession in which the parties are to be engaged. The study of ornament in connection with geometrical forms, ought here to form a leading feature; in fact, the style of ornament in common use in the carpet trade, is essentially founded on the principle of regular figures. The necessity for an improved system of education among the workmen of Kidderminster will, at once, be apparent when we state, that Glasgow, Halifax, Durham, and other localities, with superior means of education, are rapidly, and in some instances, successfully, competing with them. In the Brussels trade Kidderminster maintains superiority, but even this is threatened by the competition of Whytock, of Edinburgh. These remarks we make certainly not with the intention of discouraging, but of showing the powerful agency at work in opposition, and the necessity of increased knowledge and skill, to save and retain in its position a town which has so long held pre-eminence in the manufacture of carpeting. The means to avert this, or, at least, to combat it, lie within the reach of the wealthy manufacturers; it will be at once evident to them, that reliance on the occasional aid of designers is, at best, unsatisfactory, but in addition to this, that the eye of the weaver must be also educated. We contend strongly for art-education being open to all; its necessity we have pointed out. We know not if a branch school of design could be supported in a district like this; but we cannot see why it should not; the best results would, undoubtedly, attend it; and it ought to be matter of consideration whether the carpet weavers of Kidderminster, and the glass workers of Stourbridge, could not participate in the benefits to be derived from a properly qualified teacher stationed in the vicinity. It is certainly desirable; for at present in neither of these neighbouring towns is there we believe, a single resident artist, to give a moment's thought to the improvement of the colours, forms, or designs of the staple manufactures of the district.

PALEOGRAPHIE UNIVERSELLE.*

It is with great pleasure that we introduce this work to the attention of our readers. One of the many which, by encouraging their learning and ability, the liberality of the French Government has enabled the literary men and artists of France to produce, it is also one of the many not produced merely for pictorial purposes, or simply as an *édition de luxe*. Inferior as a work of Art to another, we believe of similar design, undertaken by the Comte Auguste de Bastard, entitled the "Peintures et Ornemens des Manuscrits," it may be; but it has this very important advantage, that it is to be obtained by men of moderate means, and is calculated, by its universally-acknowledged fidelity, to illustrate, and that extensively, the subject of which it treats. If Comte Auguste de Bastard's work be completed, the cost of a single copy, according to the "Quarterly Review," will be upwards of *eleven thousand pounds*; whereas this work, which contains about 300 plates, mostly coloured, comprising specimens of writing as well as of illuminations, is now attainable at prices extremely moderate. Its intrinsic value, however, must arise from its connexion with the history of language and of Art; and, although it is not within our power to discuss these subjects to any great extent, we will endeavour, by a slight sketch, to show its utility and merit in both these respects.

Whether writing can be traced from India, whose early civilization might warrant the supposition, it is certain that, notwithstanding the diversity of opinion upon this point, and admitting also the ancient inscriptions of the mountains of Guzerath and the column of Delhi, we have yet traces only of it there in its secondary or alphabetic state. For we believe that, allowing language to be of human origin, its first known condition is merely picture-writing; then hieroglyphic or symbolic characters, from which the alphabetic or secondary is derived. Father Gaubil is stated to have traced the existence of *alphabetic* writing to the dynasty of Yao, 2357 B.C., which we feel inclined to doubt. That reign of 100 years was distinguished by the Emperor's incessant exertions for the improvement of his subjects; but he certainly could not confer a benefit not at present enjoyed. If by alphabetic writing be meant symbols of sounds, the statement is at once disproved; the Chinese characters are symbols of ideas, and the change which has taken place has been from ruder picture-writing. They have approached nearer to the realization of Bishop Wilkins's universal character than any other nation, and might have realized the similar advantages obtained by the Arabic system of numerals. In Persia and Assyria, alphabetic writing is of great antiquity, and probably, like the Indian, was not derived from any prior hieroglyphic system. The question as regards Egypt, notwithstanding all that the learning and research of ages have effected, is still unanswered. We believe their system of writing to have been of three kinds—the hieroglyphic, hieratic, and demotic; but this was probably the monumental hieroglyphic, reduced firstly to a cursive character or sign for writing, as in papyri; and the Phonetic, to connect it with the sounds of the words when spoken. There is a tendency in all hieroglyphic characters so to end. Ideas represented by signs are adapted to the eye or ear; but, as light is essential to the former, and picture or symbolic writing is always a rude mechanic power, sounds are substituted, which, however conventional, become efficient exponents of thought or action. In South America the Mexican hieroglyphic had reached the secondary stage, the first advance beyond mere ideal writing, upon the arrival of the Spaniards, whose rapacious barbarism destroyed all the records of the institutions of that land. In China, Mons. Callery has lately published a work, to show the existence of a Phonetic sign, thus connecting it with the Egyptian and Mexican systems. But we must admit the difficulty of decision in this respect; and he who would convince himself of the uncertainty of our information, has only to refer to the "Encyclopædia Britannica," where, under the head "Alphabet," he will find ridiculed what he is taught to believe under that of "Hieroglyphic." Of modern alphabetic signs the origin may be traced to the Phœnicians:—

"Phœnices primi, fama si creditur, ausi
Mansuram rudibus vocem signare figuris:
Nondum flumineas Memphis contexere biblos
Noverat: et saxis tantum, volucresque feræque,
Sculptaque servabant magicas animalia linguas."

Their commercial activity brought them early in connexion with the East; they adopted what they found, and combined it with what they knew, and thus passed as originators and inventors. The Samaritan Hebrew aided the Phœnician; this the ancient Pelasgic, which became thus the parent of the Etruscan, Latin, Sclavonic, and Gothic languages. To resume.—The Egyptian, combining figurative, symbolic, and phonetic signs; the Chinese the same; and the Indian; have an antiquity, according to Champollion Figeac, varying from 4000 to 2000 years before the Christian era; and of comparatively modern languages, the Phœnician may be considered as the root and source of alphabetic writing.

Second only in interest to the character, is the material on which it is written. The materials for MSS. were various. These were principally stone; lead; calf or goat skin tanned soft, and dyed red or yellow, sometimes of 100 feet in length, chiefly in use among the Asiatics. Parchment, so called long after its first employment, from Pergamos, where the manufacture was improved. The leaves of the mallow or palm, generally adopted for common purposes. The inner bark of the linden-tree, called by the Greeks "biblos," the Latins "liber," the common title for "book." Tables of wood, or wooden tablets, called "codices," chiefly used for law, have supplied us with the term "codex" for MSS., and "code" for legal systems. Lastly, tablets covered with wax, written on by a stylus, a kind of sharp graver, having a broad blade at the other end for erasures. The Egyptian papyrus was, however, chiefly used until about the ninth century, when it gave way to a more convenient manufacture of cotton or silk. This was probably derived from the Chinese, from whence it passed to the Indians, Persians, and Arabs, from Greece to Italy, and by Venice to Germany. The period of the invention of paper from linen rags is uncertain. The inks were of various colours—red, purple, blue, and also gold and silver. The form of writing has frequently varied. The oldest Greek MSS. are written in uncials and capitals, without division of words, marks of accentuation, or punctuation. Demi-uncials were used in the sixth to the eighth century. In the seventh century, great improvements were introduced; and in the eighth or ninth, a kind of running hand invented. About this period the copyists introduced the practice of commencing books or chapters with a letter of large size, or grotesque decorations. Soon after, abbreviations were introduced, which were continued to the fourteenth, to infinity. Great abuses resulted, and such was the difficulty of deciphering this new hieroglyphic that Mons. Peignot has given a specimen of it in the "Logic of Ockham," printed at Paris in 1486. Jean Petit, to remedy this evil, published a work, entitled "Modus legendi Abbreviaturas," &c. &c. The cities and places most celebrated for copyists were Alexandria, Pergamos, Mount Atho, Constantinople, Cyprus, Eubœa, Crete, Calabria, and Naples, and most monastic houses. From writing we pass to the illuminations. The practice of introducing ornaments, drawings, emblematic figures, and even portraits into books, is of great antiquity. These are always of importance, since they display the manners, habits, customs, ecclesiastical dresses, civil and military weapons, instruments of war, utensils, and architecture of past times, and are of the utmost use in illustrating many important facts relative to the history of the times in which they were executed. The miniature paintings which accompany MSS. may be treated as a distinct branch of Art. In the period of Christian Art, it is partly symbolic, exhibiting much animation, and presenting in its feeling, conception of former traces of the ancient classic school. It may be considered as possessing also an historic character. The passions are strongly represented, and the colouring is varied and rich. This may be generally considered as the characteristic of these works to the close of the ninth century. In the tenth the Byzantine forms prevailed. From the tenth to the middle of the fourteenth, miniature painting degenerated; but from that period it revived, and in the two succeeding centuries many excellent works were completed. At all times, however, it partook greatly of the general condition of the Fine Arts, and the peculiarities of the school of the country in which it was exercised. Thus, at Paris, where the art was greatly practised, at one period the influence of the German school prevailed, doubtless from its popularity; yet this was again combined with a certain elegance which denoted the artists who had there acquired a predominant reputation. The English miniatures of the same period, about the middle of the thirteenth century, are less expressive, less artistic, and have the character rather of copies, or of an imitated style. Hardly inferior to the miniature illustrations, are the initial letters and marginal decorations. They exhibit much grace, delicacy, and great versatility of fancy. In this last respect they become bizarre. Illustrations of all kinds are introduced, and of matters the most dissimilar. Psalters, with sports and pastimes, and Roman History explained in its "battles, sieges, fortunes," by the knights and squires of Froissart, are combined with grotesques and drolleries, such as we may yet see sculptured on the exteriors of cathedrals, as at Strasburgh, or not dissimilar from others of the nature of those noticed at intervals in the turn-up seats of the stalls of the choir, as at Cologne. So far from censuring this extravagance, except in the instances last noticed, we feel it has its value, for by this we have secured authentic evidence of many points of great social interest in considering the historic progress of comparative civilization.

It is hardly possible to particularize the contents of this work, yet we select a few, taken at random, as fairly exhibiting its equal connexion with the history of Language, of Literature, and of Art. "Commentaires sur Isaïe," uncial characters, ninth century; "La République de Cicéron a Palimpsest," in the Vatican. This MS. was recovered, and edited by Cardinal Mai, who is of opinion that it was written in the third century, the ink discharged and written over in the ninth, with St. Augustin's "Commentary on the Psalms." St. Augustin's "Traité de la Cité de Dieu," of the twelfth century, Paris; Cardinal Mai considered this work to have been suggested by the above. Of this and "Thomas à Kempis" (excepting the Scriptures), more editions have been sold than probably of any other work. "Bréviare de Charles Quint," sixteenth century, at Vienna; "Dioscorides," in uncial Greek, sixth century, at Vienna; "The Mazarine Bible," eleventh century, in the characters styled "Capétiennes," in the "Bibliothèque du Roy," Paris; "Homilies of St. Gregory Nazianzen," in Greek uncials of the ninth century; "A Letter of Dioscorides to Dorion," on papyrus, in Greek uncials, eleventh century B.C.; T. Livy, Roman uncials, of the sixth century, at Vienna; the "Terence" of the Vatican, ninth century; and that of the "Bibliothèque Royale," Paris, same date. Dante, in "Minuscule Italienne," of the sixteenth century, with miniature paintings by Giulio Clovio, in the Vatican; Sallust, of the fifth century; "Ecriture Romaine Rustique," in the Vatican; together with fac-similes of bulls, charters, missals, and of many Oriental MSS. We believe, in the execution of this work, M. Sylvestre has greatly exceeded the project of the Marquis Maffei, the author of the "Introduction à l'Histoire de la Diplomatie," published in 1727, which may be considered as a supplement to the work of Montfaucon. We are happy also to be able to bear testimony to his extreme fidelity, founded upon the opinions we have heard expressed by those who, from their attainments, are well qualified to judge. Of this, also, they have at Paris the following anecdote. Upon commencing his work, M. Sylvestre had borrowed from the Royal Library at Paris, a MS. of extreme rarity. Some time after, upon its return, he showed to the person in whose charge it was a leaf apparently cut out!!! The angry official immediately exhaled his conservative indignation against M. Sylvestre, as the author of this grievous wrong. It was the scene again of Paul Louis Courier, and Monsieur Furia of Florence, the details of which the latter has written in such vehement poetic prose—the reason all his own, the tragic feeling that of Seneca. M. Sylvestre tried to soothe him, but in vain: he denounced, as he felt became him, those Robbers, those Vandals in high places, who gratify their

* Paléographie Universelle, par M. Sylvestre. Collection des Facsimile d'Ecritures de tous les Peuples et de tous les Temps; avec des Notices de MM. Champollion Figeac.—Paris, 3 tomes folio. London: Colnaghi, and Hering and Remington.

thirst for literature, and their taste for the Fine Arts, by stealing and destroying the property of others, collected for the educated enjoyment of all, and who only escape punishment from the insecurity of the means available to ensure their disgraceful conviction. M. Sylvestre was calm. "Son style est mauvais, son intention est bonne," he perhaps muttered; but finally he showed to this conscientiously-angry guardian that the sheet was, in fact, the facsimile he had executed, and that the precious volume was intact!! The work deserves a place in every public and good private library; and M. Sylvestre has rendered a great service to all who would extend their knowledge of the subjects of which it treats.

It is a production which manifests singular industry; the labour indeed has been immense; we fear it is one of those cases in which recompense must be sought from fame rather than absolute profit; for the cost must have been prodigious; our notice may have the effect of inducing some persons to refer to the beautiful volumes; it is beyond our power to give even a remote idea of the amazing delicacy and high finish of the coloured copies—coloured in all instances by the hand of an accomplished artist. They are, we repeat, exquisite works of Art.

In this country, it is, perhaps, beyond our power to produce a work of such a character so entirely excellent; but why may not some enterprising publisher arrange with M. Sylvestre for a re-issue of the plates in England; the expense would be materially abridged, and it might be produced at such a rate as to bring it within the reach of persons of comparatively moderate means.

The volumes, at all events, reflect the highest possible honour on M. Sylvestre; who has thus raised an imperishable monument to perpetuate his name.

ART IN CONTINENTAL STATES.

GERMANY.—Munich.—William Von Kaulbach has recently completed his grand historical painting, 'The Destruction of Jerusalem.' It is in the private possession of the King, or what, in this case, is one and the same, of the whole nation, —Munich, the metropolis, only being its repository This wonderful work does honour not only to Bavaria or Germany, but to the civilized world in general. It is the offspring of the highest spirit of Art, refined feeling, the religious feeling of Christianity; the most intense and deepest passions incident to humankind are represented in this grand work, which will be the subject of just admiration of every succeeding age. (See Art-Union, January Number, 1845, p. 7.) Kaulbach will now continue the cartoons for the frescoes in Berlin, ordered by the King of Prussia. The Basilica of St. Boniface represents almost an entire view of the magnificent frescoes of Professor Von Hess, the scaffoldings having been removed from the principal portions. C. Schorn is preparing a grand oil-painting, 'The Deluge,' for the King of Bavaria. Schraudolph is busily engaged with the cartoons for the frescoes in the Spire cathedral; likewise A. Fischer with the cartoons of the glass-paintings for the Cologne Cathedral. Prof. J. Schnorr has finished his principal subjects of the frescoes in the Koenigsbau, in Munich (the King's new palace), representing the chief incidents of "The Lay of the Nibelungen."

Stuttgardt.—Herr Wenng has made a very curious, and, if the statement be true, a very important invention, of making impressions of images without any printing machine. There has been a long talk of this invention prior to the disclosures of the artist himself. "A plate or representation," he says, "which has been produced by my process, appears to a connoisseur like mezzotinto, containing a little of aquatinta, or of the solid of lithographic chalk. But, on closer inspection, it is nothing of the kind, surpassing the three manners, approaching a hand-drawing with black chalk." By this invention representations of any size, from miniature to a full-length cartoon, can be made or impressed, but produced on paper without a printing-machine. Every artist by this way, after a little information, may thus multiply his own work. It requires so small a quantity of black colour as to allow the process, even in the most elegant room, without leaving traces or spots on any table, the hands remaining altogether clean. The tools may be contained in a very small case. Within an hour one may r e present one's own image, or of any other person, through a mirror, a few inches high, in one or six copies. An image, one foot high, of the perfection of the finest engraving, may be produced in from one to four hours; every historical painting, landscape, or portrait, with the same facility, only in different times. But he that produces such works must absolutely be expert in design. The black printing-ink is fixed, nothing remaining on paper lying upon it. The number of impressions of the same superior quality is, *ad infinitum*. Herr Wenng had his invention tested by two commissaries of the directors of the Kunstchule (School of Art), and received the following testimony:—"1. The six proof-plates, respecting the execution and the tones, have a great similarity with lithographs, or aquatinta representations; they are of good effect, even the semi-tints being very soft, and forming an excellent transition to full light; the shadows are deep and powerful, but somewhat deficient in clearness, wh h may be perhaps remedied by further improvement. 2. The paper of the copy was found perfectly dry, nor did the printing-ink display the least trace of moisture."

Weimar.—Herr Chr. Schuchardt has tried to make impressions on paper from brimstone casts, taken from engraved copperplates. He made this trial for the purpose of proving that such impressions could possibly be made in the time of the invention of engraving. He perfectly succeeded in getting the purest and most precise impressions on paper, in a most simple manner, by means of a rubber, either with the hands or on the lithographic press. These impressions not only represent the softest engraved lines, but also scarcely distinguishable etched traceries; they can be made, from one cast, infinitely; the brimstone, after use, may be cleaned and readily employed for further impressions.

Frankfort-upon-the-Main.—P. Veit's paintings attract great admiration. E. Steinle has executed 'The Egyptian Darkness and its Terrors,' in water-colour, for Lord Egerton. Veit is at present employed with a great altar-painting for the choir of the cathedral of this city. M. Von Schwind has almost completed his great picture, 'The Singing-match of the Minstrels in the Wartburg."

ITALY.—Rome.—By order of the Pope, a very interesting but long-neglected monument of Roman antiquity has been restored by the Chevalier Fabris, and solemnly placed in the Giardino della Pigna. It is the celebrated column which was erected in honour of Antoninus Pius by his sons, Marcus Aurelius and Lucius Verus. It was broken on the occasion of a removal into another locality by the order of Clement XI. It was 60 feet high and of 7 feet diameter. The remaining portion, the pedestal, distinguished for its inscriptions and sculptures, received the splendid and happily-executed restoration. It is an excellent specimen of modern imitation of antiquity. It is to be regretted that almost in all public galleries, exhibitions, and collections of Art and antiquities, so extremely little hospitality and urbanity is afforded to the visitors. The collections of the Vatican are open but once a week for a few hours only. On holidays—an immensity of blanks of time in the year—they are altogether closed; add to this, the Pope's taking an airing, which is deemed a holiday. The making notes of any sort is strictly prohibited in the Museo Gregoriano; an admission to the Villa Albani is almost impossible: this is the case with several other villas stored with monuments of Art and antiquities.

Perugia.—Alessandro François made excavations near Chinsi for a subterranean grave, and discovered, after much work of his labourers, a beautiful hypogæum, consisting of three large rooms, of which the first is decorated with mural paintings of excellent design. One painting represents a hare-hunting, two hunters and a dog; the other exhibits two individuals who, in the presence of a flute-player, are solemnly received by a sitting figure. The ceiling ornaments are well preserved. Other excavations have been ordered by the Princess Dowager de Canino, near Civitavecchia, in the tombs of ancient Vulci. A sepulchral vault has been discovered, containing two sarcophagi, —one of neufro, the other of marble,—the latter measuring upwards of 10 palms in length, the cover being ornamented with two full-length figures. The repository of the relics is decorated with a great many bassi-relievi in good preservation, and bearing an Etruscan inscription.

THE GALLERIES OF MUNICH AND SCHLEISSHEIM.

We gladly avail ourselves of an opportunity of noticing the magnificent results of an enterprise conducted by Messrs. Piloty and Loehle, of Munich, under the immediate sanction and patronage of the King of Bavaria—being that of the reproduction, in lithography, of a selection of the beautiful works, ancient and modern, contained in the Pinacothec and the Royal Gallery at Schleissheim. Through the courtesy of the Professor Gerard, resident at No. 43, Pall-mall, we have been permitted to inspect a numerous series of these truly valuable works, comprehending productions of the most distinguished masters of all schools. They are executed in lithography, and printed upon India paper; and, being uniform in size, are mounted upon the large paper called colombier. The number published amounts to 142 subjects, and 11 supplementary sheets, lithographed in a manner worthy of the reputation of Munich for this department of Art, which has been there brought to the utmost perfection.

To the lithographic productions of Munich we have repeatedly called the attention, not only of lovers of Art, but of the profession, since the most important works on stone that have come under our notice have been those of the artists of Munich. Throughout this really great national work, various methods of execution are distinguishable, and necessarily so, to accord with the spirit of the many different compositions; but the peculiarities are admirably adapted to the feeling expressed by the painter, insomuch as to confirm the power of lithography to describe most perfectly every variety of texture. The galleries of Munich have, at all times, attracted a great share of attention; but the efforts that have of late been exerted there in the cause of Art have drawn the observation of entire Europe. Louis I. of Bavaria is a name to be associated with those of Leo and the Medici; but he has gone beyond them, for the talent to which they extended their protection was, in a great degree, cultivated before it was acknowledged by them; whereas the King of Bavaria has not only fostered acknowledged talent, but has drawn it forth and matured it.

Of the numerous beautiful and deeply-interesting series laid before us by Professor Gerard, we can do justice but to a few, and must generalize upon the rest. Of those early works which exhibit the rise and progress of German Art, and in which the galleries of Munich are rich, not many have been here lithographed, since it is necessary to address to public taste rather the beauties than the curiosities of Art. The collection contains, however, the remarkable portrait of Albert Dürer, painted by himself. This picture was painted in the year 1500, when Dürer was about twenty-nine years of age. It presents him facing the spectator, and having his hand upon his breast. Nothing can approach more nearly the deep and searching intensity of life than the expression of this head: the spectator is startled by the penetrating speculation of the eyes, which have a fascination more overpowering than the similar quality in the heads of Leonardo da Vinci; and all this is most exquisitely preserved in the lithograph. We may here observe that, although there is also at Nuremberg another similar portrait, it is well known that this is the original, and differs materially from that in the Palazzo Vecchio, at Florence, which represents him much younger, and is otherwise different. Another admirable early picture, but of another school, is Francia's 'Holy Virgin,' which has been translated to the stone with that extraordinary nicety which preserves in a remarkable manner the relation which the fine original bears to the works both of Pietro Perugino and Gian Bellini. Giorgione's charming picture, 'Vanity,' forms one of the series—a work striking, in consequence of being, we may say, a portrait of the same person from whom Titian painted his 'Flora' in the Florentine Gallery, and who is introduced in so many others of his works. Of those by Titian there are 'Venus and the Bacchante,' and 'Jupiter and Antiope'—a picture remarkable as having the head of Jupiter painted from himself, and bearing a striking resemblance to that in the picture in the Louvre. By Perugino there are 'The Holy Virgin appearing to St. Bernard;' a 'Holy Family' and a 'Madonna' by Raffaelle;

a charming example of Cigoli, 'Jesus Bearing the Cross;' and a 'Magdalene' by Palma. The examples of the Spanish school are confined to Murillo, the transcripts from whose works are highly characteristic examples of the style of that master, being 'Two Boys eating Melons,' an 'Old Woman and a Boy,' 'Three Boys throwing Dice,' and 'Two Boys eating Grapes.'

The collection at Munich is peculiarly rich in beautiful specimens of the Northern schools, and the selection comprehends the productions of the most popular masters of the period immediately succeeding the confirmation of *genre* as independent of sacred allusion. By Teniers there are four exquisite specimens—'The Village Nuptials,' 'Smokers,' and two drinking scenes. It was the opinion of Reynolds that the works of Teniers were worthy the closest attention of painters who desire to excel in the mechanical knowledge of their art. His pictures contain that precise balance of sharpness and softness which is so difficult of acquirement—a quality which is perfectly preserved in these plates. The collection is also famous for its specimens of Brouwer, two of the best of which are lithographed with all the spirit of the originals: these are—'The Barber's Shop' and 'The Boors Quarrelling.' Of Terburg, who refined so much upon the style of his predecessors, there are 'A Boy and his Dog' and 'The Billet Doux;' and by Gerard Douw, whose manner as well as that of Terburg was followed by so many painters of their own and succeeding times, there are 'The Quack Doctor,' 'The Toilette,' and 'The Anchorite'—a subject of which he was so fond of repeating that we believe the Munich Gallery alone contains three versions, and others exist elsewhere.

The selection from the Northern schools might very well supply matter and example for a history of them; and the mere names and titles would form a considerable catalogue, in which no great name is omitted: there are, consequently, valuable compositions by Rubens, Vandyke, and Rembrandt, as also by masters of many of the most celebrated ancient schools. Among those of the most recent period we cannot omit the name of our own Wilkie, whose 'Reading of the Will' has been most faithfully rendered; besides works of Robert, of the French school, and Hess, Schnorr, and others of the highest celebrity, in Germany.*

We cannot sufficiently express our admiration of the spirit with which this really national work has been brought forward by the publishers, Messrs. Piloty and Loehle, of Munich. It is the only one of this magnitude we have ever known to be conducted to its proposed result with such uniform excellence of execution—a circumstance which has secured it the unqualified admiration, we may say, of the patrons and lovers of Art in every capital of Europe, for thus extensively are these beautiful works already known. The galleries of Munich and Schleissheim are a sufficient guarantee of the real value of the subjects. The Art of Munich has a character which amply assures masterly execution; and the patronage of Louis I. of Bavaria, by all to whom the reputation of the collection has not extended, may be received as an example which may be most safely followed. Her Majesty and the Prince Consort are at the head of the subscription-list for this country—the names of subscribers being received by Professor Gerard, 43, Pall-mall, by whom a selection from the work will be shown; either at his own residence, or at the houses of those who may desire to examine them. It cannot be wrong to add that the price—considering the size and character of the prints—is singularly low; they are issued indeed at a rate of which, as yet, we have no idea in this country.

* We are brief in our notice of the productions of the modern artists of Germany comprised in this collection, because it is our intention to recur to it and to dwell at some length on this branch of the subject; in order to do it greater justice, we have engaged the able assistance of Mr. J. S. Templeton, who has made for us a reduced copy, in lithography, of one of the works—the 'Judith' of M. Reidel: with this we shall probably associate wood-engravings of a few others. This example of the German school is but the commencement of a series, whereby we purpose to introduce to our readers the names of some of the most celebrated painters of Germany, among whom there has been of late a movement which has, more or less, affected every school in Europe. We have given much attention to the progress of the German school, from the influence which it has thus exerted on the schools of other countries, and for which we shall endeavour to account in our notices of the compositions it is our intention to bring forward.

THE ROYAL ACADEMY.

Soon after this number of our Journal is in the hands of the public, the great Art-Exhibition of the year will be once more opened, and the exhibitors will know their doom. A few remarks anticipatory may not be unwelcome to our readers.

We hear on all sides that the pictures of the "great masters" are many, and of high quality, and that the younger men have exerted themselves to the uttermost; the company who look on the gaily-decorated walls, and drink in the delight which a well-filled exhibition affords, will be little inclined to think of, or sympathize with, the broken-spirited artist, whose works are returned to his lonely studio, not from lack of merit, but from lack of room. But our task now is to repeat the *on dits* of the season, and to express our belief that a great gratification is in store for all lovers of British Art. Her Majesty, fearing that she might not be able to visit the Academy previous to its opening, commanded several of the pictures to be brought to Buckingham Palace; Mr. Eastlake and Mr. Landseer have been so honoured, and her Majesty expressed herself greatly pleased. Mr. Landseer has this year completed two long-standing commissions of Mr. Vernon, and painted, both as to execution and finish, as even he never painted before. They consist of 'Peace' and 'War.'

Collins, despite his impaired health, contributes four admirable pictures—one of them larger than his usual size.

Mulready's is 'Mrs. Primrose choosing her Wedding Gown'—from the inexhaustible "Vicar," every act of whose wife, family, and friends is spreading through the world. Perhaps, amongst the endless illustrations of Goldsmith, this is the very finest: the penetrating and piercing glance of the lady, whose eye scrutinizes every thread, while the intended husband looks only into her eyes, and seems to think the time well spent, though she is fastidious, and the mercer prosing,—all this is expressed with the truth of a mind deeply read in human nature; while, as a work of Art, the picture possesses qualities that carry it beyond almost anything of the same class that ever was painted. Its size and character rank it with the Dutch school; but, while the execution is equal to Mieris or Metzu, the drawing and expression are far beyond them; and, though not more than a foot and a half long, it has all the expression, the fulness, and power of actual life. Mr. Sheepshanks is the fortunate possessor, and it will add even to the glory of *his* collection.

Leslie has painted 'The Reading of a Will,' and has proved that, though the subject has been treated by one of the great masters of the age in his best and happiest vein, there is still abundant room for novelty. Smollett's "Roderick Random" tells the characters, though Leslie's genius has invented the subject, and has given to it a richness of illustration that stamps the work with originality. The rugged indignation of Lieutenant Bowling, protecting poor Rory, is beautifully opposed to the silly grin of the half-witted heir, who is receiving the congratulations of the sycophants ready to feast upon his folly, while the disappointed cousin, fainting on the sofa, finishes the story. As a work of Art there is a freedom and boldness in the execution, quite in correspondence with the richness of invention and fine story-telling power which distinguish the master-mind: it is a picture of which the age must be proud; and will doubtless induce the Americans again to put in their false claim to the artist's birthplace: because Leslie happened to be a few years in New York they claim him as an American artist—though he was born in Clerkenwell, and returned to this country to become a student at the Royal Academy. America had nothing to do either with his birth or his artistic education. The picture belongs to Mr. Gibbons, a most liberal patron of Art. Besides this picture, overflowing as it does with originality and character, Leslie sends 'A Mother smothering her Baby with Kisses,'—"a picture," exclaimed a friend (whose taste is only surpassed by his judgment), "which, if Raffaelle were now living, he might well have painted!" A portrait of Charles Dickens as *Bobadil* completes this artist's contributions.

Maclise has been engaged upon a noble subject —'Trial by Ordeal.' It is said to be amongst his very finest works; and will even augment his high reputation.

We have not seen Mr. Frost's picture, but hear that he has carried through the often-treated and most difficult subject—'The Bath of Diana'—with a fertility in composition, and a power of drawing and painter-like execution, which promise to make his work one of the leading points of the Exhibition.

Mr. Uwins, besides fulfilling the duties of his high official situations, has thrown all the beauty and power, as well as the knowledge and feeling, of his cultivated mind into a subject called 'Making a Nun.' The Abbess, without any sympathy in her work, is driving the scissars through the beautiful hair of the kneeling aspirant, while the other sisters stand each with some portion of the shroud-like dress which is to transform a being calculated for all the sympathies of humanity into a saint or a hypocrite—to say nothing of the probability of deep and heartfelt regret which may be the never-dying attendant on these superstitious and unnatural vows. Mr. Uwins also contributes four small gems, one of 'Cupid and Psyche,' from the story of "Apuleius," of which Prince Albert is the possessor; 'A Dance;' and 'An Italian Cottage-door.'

Redgrave has 'Coming from Church,' and 'A Widow Throwing off her Weeds.'

Cope, a beautiful subject from Spenser's "Faëry Queene."

Webster has a fine picture called 'The First Day of Oysters, or Pray Remember the Grotto;' and a 'Farmer's Family of Five Children climbing his Knees to say "*Good Night.*"'

Creswick contributes five or six beautiful landscapes—one large, 'A Scene on the Severn'—which certainly carry out his style of Art to a very high point of perfection.

Turner is still a mystery—no one ever penetrates into his studio.

Eastlake has produced a small picture of pure sentiment and most exquisite finish—'A Nun Receiving a Visit from her Married Sister, whose Children bring Flowers to present to their Aunt.'

Stanfield, it is said, has surpassed himself in a picture of 'A Fishing-boat at Sea,' suggested by the lines of

"Three poor fishermen."

This is but one of many from the same pencil.

Elmore sends a noble picture from "Much Ado about Nothing."

Knight, several portraits.

Frith, two admirably-conceived and well-painted pictures—'A Farmer's Home,' and a scene from the "Bourgeois Gentilhomme."

Pickersgill, sen., a large historical picture of 'Boaz and Ruth,' besides his portraits.

Mrs. Carpenter contributes some of her charming portraits, one of exceeding loveliness—'A Child and Dog, with a distant Landscape.' The child is Jane, youngest daughter of H. K. Grogan Morgan, Esq., of Johnstown Castle, Wexford.

E. M. Ward has sent in but one picture; and Lord Northwich is the fortunate possessor of this as well of Mr. Frost's picture. Mr. Vernon has purchased the first sketch of this fine composition, which far surpasses anything this self-thinking and self-acting painter has hitherto exhibited. It tells the story of Lord Clarendon's dismissal by the faithless Charles,—with firmness and clearness; and it also tells the character of the King and the Chancellor, as well as that of the court in which they lived, as faithfully as a chapter in history could do; but we must not anticipate what we shall have to say hereafter.

We have put together the above notices as briefly as possible, and shall exceedingly rejoice if the Exhibition prove as good as we anticipate.

CORRESPONDENCE.

Sir,—I read with great regret the paragraph in your last Journal relative to Barry's picture of 'Pandora.'

I suggest it would be highly desirable that a work so illustrative of our own school of Art should be placed in some public Institution; and as I understand the dealer, to whom it now belongs, would give it for that purpose for the sum of fifty guineas, I propose to gather the amount by subscription; and, therefore, beg to offer my contribution of a guinea towards effecting the object.

As soon as the amount is subscribed, a meeting might be held of the subscribers to consider where it would be desirable to place it. Perhaps the National Gallery would be the best receptacle, particularly as an idea is now generally credited that the Government has some views of forming a collection of our native school in addition to that establishment.—I am, Sir, yours, &c.,

An Artist.

HAY ON COLOUR.*

Mr. Hay is the author of five other works bearing upon Fine, or written directly upon Ornamental, Art; he, consequently, starts with a confidence commensurate with, if not derived from, the amount of his former well-received labours; and says in the preface to the present work, in addressing different classes of readers:—"To some of those it may be useful, in so simple a matter as enabling them to arrange *properly* the colours of their dress; others may find it of use in the arrangement of the furniture of their dwellings, or the plants in their flower gardens; *while to a third class, whose professions involve an attention to the laws of harmonious colouring as a constituent of beauty in their works,* IT WILL BE ESPECIALLY SERVICEABLE."

We will not say that Mr. Hay has not that requisite modesty which, more than the dictatorial mode of writing, is calculated in this theoretical and practical age to carry conviction amongst a public; but this is taking—if not a too high, the highest possible ground—a ground not challenged by the men who have most assiduously and deferentially digested the splendid colorific diagrams of Rubens, the more learned ones of Titian, Veronese, and Claude, and have thrown themselves, with all the abandoment of the child and the devotion of the enthusiast, into the lap of Nature herself, and prayed for light and knowledge.

We must not, however, rate the author's estimation of himself by what is dropped in the preface alone. In the body of the work occurs:—"To attempt to convey a knowledge of what constitutes harmonious colouring to those whose organs of vision are naturally defective, would be a useless labour; and to pretend to instruct the man whose intuitive genius enables him to feel and imitate the infinitely various and beautiful combinations of Nature's colouring, would only be an act of presumption. But to the incalculably more numerous class who stand between these extremes, I may freely address myself; and while I continue to impress upon them the advantages derivable from an attention to the first principles of beauty in the ordinary requirements of life, it is with a view to assist in making one step towards a higher degree of civilization." And it is in the ordinary requirements of life, and not in the requirements of Fine Art, that the author's powers lie. The decorator may find the work a most useful hand-book, though "it cannot be expected that the public should endeavour to acquire a knowledge of laws which many of those who profess to follow high Art seem to disregard."

The great object of this work is, first, to establish a strong, if not strict, analogy between music and colour. And then (the numerical ratios of harmonic sounds being well known, and now universally acknowledged) to assign the same numerical ratios to colours, and deduce their harmonies by a rule in strict accordance with that not only observed, but naturally and necessarily followed out in music.

We should be overjoyed to feel this to be achieved, as it would at once settle all disputes upon so vital a question in Fine Art as that of harmonious colour. But, while thoroughly admiring the untiring perseverance and ingenuity of Mr. Hay in following up the subject, into which, however, has crept too many discrepancies, it still remains in about the same perplexing state as the quadrature of the circle and perpetual motion. But, allowing the author's system to be correct, it strikes us that that which may be termed the gamut of colour has been mistaken for its harmony, and that it still remains for Mr. Hay, or some future writer, to define beyond question its melody and chromatic digressions, with their appropriate harmonies; and to be more than likely that Mr. Hay, with some frank, fearless, and liberal opposition to some of his present views, would, before any others, perform this himself.

The readers of this work will, notwithstanding, do wrong in judging of the probable soundness of its opinions from the accompanying diagrams; as a theory of this sort, and its examples, cannot always be considered in the light of a tree and its fruit. They are got up in a manner extremely neat, but are of a too quakerly sedateness of tone for illustrations of those glorious, as well as more pure and gentle, sensations that may be more than indicated by unassisted colour, and fall far, very far short of what will be expected from Mr. Hay, or any other writer upon colour, who may venture to assume the discovery of a numerical ratio, by which colour may be measured out into harmonies, and illustrate it with no more piquant examples than are here given.

The undeviating smoothness and opacity observed through the whole series contributes much to this defect; indeed, they do not in any instance rise above that amount of colour, and consequent impression, admissible in the decoration of a room, which should be always second in richness to its furniture, as that will always be second to its occupants.

It should be the desire of every author to be as readily and easily understood as possible, particularly when broaching any idea which he may imagine to be new. Terms already in use, and with which the public are acquainted, used in their strictly proper places, are calculated to do this sooner than others which may not be so well known.

Mr. Hay's chromatic nomenclature may express exactly that which he intends to convey, but we have to learn it; and in the present case, from not following in an obviously natural order, it does not sit easily on the memory, the consequence follows that no one would retain it longer than necessary to the reading of this particular work. We prefer the nomenclature of Field, the author of "Chromatography," &c. &c. The memory lays firm hold of it as soon as presented; from the circumstance that it is composed of terms already in the familiar vocabulary of every person interested in the subject, and from its being based on the actual state of colour in its definite removes from primary force to extinction; and by a perfectly obvious gradation and sequence.

The want of this would be a trifling drawback, if standing alone; but, unfortunately, the work itself may be termed an hypothesis, with nothing but a supposed analogy for its support.

It would be difficult to present an ingenious mind with any two objects in Nature, in which it could not detect points of analogy. Perhaps music and colour would present the fewest points in agreement of any other.

Musical sound, for instance, is divided into seven parts, and named a, b, c, d, e, f, g. So says the author. "In colour, also, the scale is made up of seven parts—red, orange, yellow, green, blue, purple, and grey." But why the introduction of grey to make up the seven, and why the omission of the other colours making up twelve, which the author recognises, and with which the examples are worked? "Out of these elements"—seven instead of twelve—"arise all the physical beauty which the understanding is capable of appreciating through the eye and the ear; and the degree and nature of this beauty will always depend upon the mode in which the harmonic ratios operate, either in the combination, motion, or affinities of matter."

This addition of something extraneous—the grey—and omission of five out of twelve of essential constituent parts, in order to make out the premises, is what a debating society would call begging the question.

Musical sound, as constituting an octave, is effected by a progressive acceleration of vibrations, and, as the ear is affected, by a gradual attenuation of sound. It is, from the beginning to the end, one and the same thing, in different states. It starts from a base, which only is arbitrary, and ends in a point like a spire. Now, with a single colour, or no colour, you could do the same thing, beginning at its greatest depth, and ending at its utmost attenuation; but at what point would you stop for your first octave? We should say at exactly middle tone, as it would very well, analogously, answer for the first octave on a violin string, which falls midway between the nut and the bridge. The second octave would fall on the centre of what remained—light middle tone—as in the case of the violin string again, and so on *ad infinitum*.

Here there appears to be as perfect an analogy as could be desired; but how may it be managed with three colours to start from, instead of one? All their mixtures, again, are separate and distinct things, and they amount to twelve altogether. Must we, or may we, consider the twelve as so many instruments, of so many different characters? To do this we must leave colour, as an abstract quality, quite out of the question—and it presents as fair an abstract idea as may be found,—and consider it in relation to its latent light and shade, but that it would be impossible to treat it after this manner, as that which is latent succumbs so infinitely to that which is apparent and palpable—colour.

Indeed, it appears to us that the best attempts to establish anything like a fair amount of analogy between colour and music have been failures; with one analogous point there appears half-a-dozen wide and irreconcileable differences; and the ingenious diagrams accompanying them have always been rather offensive than otherwise to the eye. Instead of gradually running from one note, and from one octave, to another, by a mere attenuation of sound, in colour your sense of the proper is violated by the abrupt appearance of a colour with no pretensions to the least affinity with the preceding one.

Music, and every other sound affecting the sense of hearing, are both conducted to it and perceived by it through the means of similar accompanying vibrations. If the perceptions conveyed by the eye to the sensorium be performed by vibrations, either the object or the optic nerve, or both together, then it would be fair to infer that those vibrations which should be composed of the same numerical ratios as those which it is well known produce harmony in music, should produce similar harmony in colour. But it is not even a settled opinion, much less a settled fact, that the impressions derived through the agency of the visual organ are a matter of vibration either in the object or subject. The more obvious inference would, perhaps, be, that they are not; but that every distinct sense may be administered by a different and distinct process. An inference, in the present state of physical knowledge, great as it is, is all that may be arrived at. Physiologists are, upon this most subtile of all subjects, as much at fault as ourselves; and the metaphysicians, in treating of sensation in the aggregate, attribute its reception either to "pressure, or attraction, or repulsion, or vibration, OR something unknown, for which we have no name."

Indeed, these speculations are carried beyond their proper sphere when they are pushed farther than the limits of the scientific fireside, or as merely amusing digressions to lighten the fabric of a heavy scientific character of writing. The wildest theories thus used may suggest some point of truth by their very extravagance; and in these situations, as recreations to the philosophic, they should never be suppressed. Some mischief, on the contrary, must occur, when upon a weakly-founded theory is erected an arbitrary measurement and a gauge, by which to control the operations of an art, and that part of it, as in the case of colour, which is a science.

It has always been considered dangerous to place too great reliance upon that species of conclusion which may be drawn purely from analogy; though existing, it may have its weight as corroborating evidence; but, when the analogy itself is imperfect, it must be doubly dangerous. Yet Mr. Hay says in note B:—"But the manner in which the harmonies arise, that accompany or immediately succeed any given note in music, would lead us to believe that the accidental colours are acts of the OBJECT rather than of the SUBJECT; because it is well known that the harmonies or accidental notes in music arise from other undulations of the atmosphere accompanying those that produce the original note; and that these undulations are excited by a compound mode of vibration in the body that causes them."

This vibration in the colour of any solid body, and particularly in such substances as pearl-shell and other laminated substances, where, according to this state of things, two or more persons would at the same instant of time be receiving from the same spot on the shell two or more sets of vibrations, made up of two or more distinct sets of intervals, is a difficult position to force upon one's conviction. A greater difficulty, however, is here offered in the same note:—"I therefore conceive that light may be an independent molecular action in the atmosphere, and that its modes produce every variety of colour, in the same way that the

* The Principles of Beauty in Colouring Systematised. By D. R. Hay, Decorative Painter to her Majesty, Edinburgh. William Blackwood and Sons, Edinburgh and London. 1845.

modes of undulation produce every variety of sound; *and that, consequently, the mode of action that produces* ONE COLOUR, *simultaneously excites those modes that produce the* HARMONIC COLOURS." Here is one of those disagreements in the attempted analogy itself; for in music any person who is able to hear the original note is able to hear the harmonies also; and they never differ, but are always the same identical sounds to one person that they are to another. But as regards the accidental or harmonic spectra which a powerful colour is capable of producing, they very sensibly differ with different strengths of vision; and which circumstance has excited much controversy as to what the complimentry or *accidental* colours may really be. For instance, a person with a highly excitable and weak organ will pronounce the spectrum attending red to be green, another that it is olive, &c. Some persons, whose organs must be excitable indeed, and amongst whom is Goëthe, the chromatist, as well as poet, pronounce RED—a primary—to be the complimentary spectrum to green—a secondary. This is a palpable inversion of forces, and is equally absurd with an assertion, that the sun borrows its light from the moon. It serves, however, to establish the fact that the ocular spectra in colour do not, like the harmonies in musical vibration, follow one invariable rule; and indicates, at any rate, that the two phenomena, independently of being two distinct orders of things, are dependent upon two distinct modes of nature, as they supply with excitement two very distinct senses.

Our limits will not allow of a wider gleaning of what we consider the dangerous errors and discrepancies of the work. On the other hand, it is cheering to find from Mr. Hay's good taste, more than his theory—although he bows to the old absurdity, that an opposite or equivalent to any colour is its harmony—that he prefers those harmonies that bear some relation to the colour itself, and in this consists the only really useful portion of the work. As to colour itself, and its immediately exciting causes, they are alike involved in as much uncertainty, if not obscurity, as is electricity. We are possessed of the means in both instances of working out many and beautiful experiments, and there our power and our knowledge cease; but, as one of the most profound writers upon chromatics has impartially said:—"The greatest difficulty of all, which is to assign a sufficient reason for the reflection or non-reflection of a polarised ray, will probably long remain, to mortify the vanity of an ambitious philosophy, COMPLETELY UNRESOLVED BY ANY THEORY.

OBITUARY.

JOHN LE KEUX, ESQ.

In this artist, who died on the 2nd of April, at the age of 62, engraving has lost an accomplished professor, and architectural study a most valuable ally—one who, devoting his talents entirely to architectural subjects, won for that branch of Art a degree of popular favour it did not previously possess. Such a man must not pass unrecorded, though of record he needs little beyond what he himself has written—that is, *graven* in characters equally legible and durable, and in graphic language the most delightfully eloquent. If the life of artists in general be unproductive of matter for notice, that of an engraver, especially of one always fully occupied, is more of a blank than a prize to a narrator. In the present case, we may insert between the date of his birth and that of his death, the words "application to his profession, and devotion to his art," and we have nearly all the history of John Le Keux: for when diligently and uninterruptedly prosecuted as it was by him—and he often laboured sixteen hours a day, for some continuance—such occupation altogether insulates from the busy world, and compels an existence as unvaried as that of a recluse.

What is chiefly to be told in the way of matter-of-fact is, that Le Keux was born, June 4, 1783, in Sun-street, Bishopsgate, where his father was a wholesale pewter-manufacturer. Destined by his father to the same business, he was at first apprenticed to him; but after a year or two, when he was about seventeen, he spurned pewter, and took to copper as a metal more congenial with the artistic mettle he felt stirring within him. James Basire, the eminent architectural engraver of that day,—to whom John's youngest brother Henry was articled as a pupil—had seen and praised some specimens of drawing by the former, and thereby woke

"The young ambition slumbering in his soul."

Thus encouraged, he took the hardy step of transferring his allegiance from his father to Basire. With the latter he remained as pupil for four years; and it were needless to remark how ably he profited by his instructions; neither is it singular that, under such a preceptor, he should have imbibed a decided taste for architectural subjects, especially those in the Gothic style. Refining upon the manner of his master, he formed for himself one combining both truthfulness and taste of delineation in a degree almost unprecedented—one equally removed from dry mechanical and mere painstaking correctness on the one hand, and from that sort of freedom which is more spirited than scrupulous on the other. In almost every production of Le Keux there is striking evidence both of his perfect intelligence of, and his *con amore* sympathy with, the subject; and, without them, mere exactness of imitation will accomplish comparatively little in architectural drawing—will at the most give only approximations to what is professed to be described. Such engravers and draftsmen as John Le Keux and his brother, as Mackenzie and Cattermole, all at once advanced architectural illustration to a rank in Art which it had never before reached in this country. The beauties of Gothic buildings previously seen—as far as regards the representation of them upon paper—chiefly through the mists and fogs of most wretchedly prosaic engravings, burst forth to view in their real splendour when lighted up by the warming as well as illuminating rays of taste so flung upon them.

John Le Keux's peculiar talent has certainly mainly contributed to the deserved celebrity of many architectural publications that have themselves been instrumental in diffusing a taste for the study of the Gothic style, not only here at home, but upon the Continent also—at least in Germany. The Germans, however, do not possess a Le Keux, whose prodigious superiority is perhaps most forcibly felt when we compare their very best engraved illustrations of Gothic architecture—those, for instance, of Cologne Cathedral—with almost any of his productions. How soulless, tasteless, and flat do they show by the side of the latter! They are rather mere *maps* of the buildings than graphic delineations of them!—things without any touch of sentiment, or any charm of execution. John Le Keux's works may be briefly recorded by merely enumerating nearly all the best publications illustrative of Gothic architecture that appeared in his time; Britton's "Architectural Antiquities, Cathedrals, &c.;" the elder Pugin's "Antiquities of Normandy, Gothic Specimens, and Gothic Examples;" Neale's "Westminster Abbey" (in which the interior of Henry VII.'s Chapel is a wonderful performance). The plates in the first volume of Neale's "Churches" are also by him. To these may be added the "Memorials of Oxford," and the similar work on Cambridge, both which are chiefly after drawings by Mackenzie, and are two most charming works of their kind—at least as regards their graphic illustrations.

The honour of the name of Le Keux will be, if not advanced—which would be next to impossible—no doubt ably supported by the talent of his eldest son, Mr. J. H. Le Keux, whose plates of the Travellers' Clubhouse amply satisfy the demands of the most *exigeant* and fastidious taste.

THE LATE MR. WILLIAM RADCLYFFE, JUN.

We regret to record the death of this esteemed gentleman and highly promising artist; he died of paralysis on the 11th of April. He was the second son of Mr. William Radclyffe, and brother of Mr. Edward Radclyffe—both engravers of considerable reputation; but was himself a portrait-painter, a branch of Art in which he already greatly excelled. We extract the following passage from a Birmingham newspaper:—"There is no town more justly proud of its native talent than Birmingham, or where the loss of one of her children is more affectionately mourned. It would be superfluous to make much comment upon the talent Mr. Radclyffe possessed in his art; it is well known it was generally appreciated, and attested by the extensive patronage he enjoyed. Not only as a portrait-painter did he excel, but also in a true taste and sincere love for the profession generally; and some of his paintings on general subjects are worthy of the highest praise. His knowledge of painting was correct; he admired what was worthy of admiration, and knew and acknowledged his own faults. A gradual improvement marked his career, and had his life been spared he would have certainly attained the eminence he aspired to and deserved. We cannot conclude this brief notice without adding, that his upright conduct, courteous demeanour, and gentlemanly feeling, endeared him to an extensive circle of friends."

TOPICS OF THE MONTH.

ART-UNION SOCIETIES.—Mr. Wyse's bill for legalizing Art-Unions, after being read a second time in the House of Commons, appears likely to be stopped in its progress, at all events for the present. The Chancellor of the Exchequer, on the part of Government, has declared its opposition to the measure, on the ground that, all lotteries being illegal, there is no reason why an exception should be made in favour of these societies. Mr. Wyse has, therefore, deferred for a time his motion for the House going into committee on the bill. We cannot for an instant suppose that, after the course already taken, and to a certain extent acceded to, by Parliament, any real intention exists of throwing the matter altogether overboard, and thereby disappointing the hopes and expectations of the thousands who are interested in its success. But the artists seem to have taken the alarm; and already one meeting has been held—on Tuesday, the 28th of April—with a view to submit their case to Parliament. The extinction of such societies in England, Ireland, and Scotland, would entail incalculable evils, and be productive of no single good. The objection to them, on the ground that they resemble lotteries, is singularly weak, if not absolutely absurd; they encourage no spirit of gambling, they risk no injury to fortune; perhaps of the 70,000 or 80,000 subscribers throughout Great Britain, there are not 200 who have ever risked in this "lottery" (if it is to be so called) more than one guinea per annum—for which each is always secured that which is worth at least a guinea—according to the price usually paid for engravings. But the societies are defended on much higher grounds: they extend and encourage a love and appreciation of Art among the people; they actually supply annually little less than 80,000 persons with a work of Art; and they afford profitable occupation to a large number of artists. To go over the arguments in their favour is now needless; the benefits they have conferred is admitted on all hands—or nearly so; for we are not aware that any journal but one has expressed hostility towards them; and, in the case we refer to, we must say opposition has been expressed in a matter not only ungenerously, but unjustly and unfairly, by supposing facts which have no existence, and altogether misstating or misrepresenting others. The consequences of destroying these Institutions would be, indeed, fearful; we cannot believe that any statesman can be so utterly ignorant of actual circumstances as seriously to contemplate a step not only ruinous to many, but destructive of the best interests of the community—and that without the shallowest foundation on which to ground the semblance of a just motive. We shall wait, however, with no inconsiderable anxiety, to ascertain the views of the Legislature; meanwhile it behoves the artists generally to be astir.

THE "DRAWING" OF THE ART-UNION OF LONDON.—The drawing took place on Tuesday, the 28th of April, at Drury-lane Theatre—but of course too late for us to give any of the particulars; they will have been known through the newspapers before our Journal is in the hands of the public: and it will be our duty to comment upon them in our next.

ROYAL ACADEMY.—The following subjects have been selected for prizes, to be awarded to the successful students on the 10th of December next:—A silver medal, for the best drawings of 'St. Peter's, Cornhill;' the plan, elevations, and sections from actual measurement. A silver medal for the best die, to be cut in steel, from the head of the 'Giustiniani Apollo' in the Academy; the size to be not less than one inch and a quarter in diameter. This is, in truth, a munifi-

cent announcement—two silver medals worth about five shillings each! with, probably, the hackneyed shelf-books of lectures by Reynolds, Barry, and Fuseli—of the value each of about one shilling and sixpence. How magnificent is this encouragement of "British Art."

STATUE OF THE LATE DUKE OF SUSSEX.—Mr. Baily, R.A., has just completed the statue, in marble, of his late Royal Highness, which is intended for Freemasons' Hall, where it will be placed in a few days. The figure, seven feet six inches in height, is represented standing, and dressed in the robes of a Knight of the Garter. It is a fine work of Art: the likeness is well preserved, and the position easy and unconstrained. The statue has been sculptured from a single block of white marble.

GEM-ENGRAVING.—The Art-Union of London sometime back offered three premiums of sixty, thirty, and fifteen pounds each respectively, for the best specimens of gem-engraving. The subject given was a copy, in stone, of at least two strata, of the bronze head of Minerva in the British Museum. The first two prizes have recently been awarded to the two daughters of Mr. Pistrucci, of the Royal Mint; one of whom is not eligible to receive the reward of her talent, inasmuch as we hear she was born in Rome some few months after her mother had quitted England, and it was necessary that the competitors should be British-born. The second prize has, therefore, been given to Mr. H. Weigall, the next on the list of candidates. We cannot but think this exclusion of the lady an act utterly unworthy the Committee of the Art-Union; the mere fact of her having been "accidentally" born in Italy was not a sufficient ground; if her sister, born by accident in England, was considered eligible. On this principle his Grace the Duke of Devonshire, who was born in France, should be compelled to obtain a bill of naturalization. We know nothing of the merits of the lady's work, but assuming her to have carried the prize, she ought to have had it.

PHOTOGRAPHY.—When the public were first made acquainted with the development of the photographic power, and witnessed the production of a miniature portrait by the simple agency of light acting upon a metallic surface, we were certainly astonished at the result, though, we must admit, those pictures gave us no heartfelt gratification. Warmth and life were wanting in features "so coldly sweet, so deadly fair." The absence of relief and roundness of form contributed also to increase our distaste for likenesses taken by the Daguerreotype. We considered, however, that a great step was made in the discovery of an art which time and research might eventually perfect. Some portraits we have recently seen by Mr. Beard's new process have much delighted us; he has brought his chemical and scientific knowledge to bear so well on the subject as to give colour and contour to the leaden and flat surface. The figure stands out boldly from the background; and a picture is speedily produced far, very far, superior to any that had been obtained by former experiments. We would especially notice the admirable effect of the flesh tints, which appear as if actually embodied in the miniature, and not, as we generally see them, spread on the surface. Among the specimens submitted to our inspection we discerned the freshness and beauty of life in some, the unequivocal characteristics of thought and intellect in others.

FLAXMAN'S 'SHIELD OF ACHILLES.'—The engraving of this great work is now completed by Mr. Freebairn, whose admirable productions, executed by the glyptograph, we have already noticed, and we have now to announce that four passages from the Shield have been engraved for the ART-UNION, and will appear in the next number. These inimitable fragments are on a scale equal to that of the Shield, and contain some of the most beautiful figures of the entire series, being sections from the subjects—'The Marriage,' 'The Harvest,' 'The Judgment,' and 'The Vintage.' We do most heartily congratulate the art and its supporters and lovers on the accomplishment of the engraving of this grand work, which has been so long promised to the world. On the manner in which Mr. Freebairn has acquitted himself—on the sympathy which he has exhibited with the great mind of Flaxman—we will offer no eulogy at present, since his work will, in the succeeding number of our Journal, eloquently declare its own pre-eminent merits.

MR. HAYDON'S PICTURES.—The two compositions by this gentleman, now being exhibited at the Egyptian Hall—'The Banishment of Aristides,' and 'The Burning of Rome by Nero'—constitute parts of a series of six designs originally made for the old House of Lords in 1812, and intended to show 'The Horrors of Anarchy,' 'The Injustice of Democracy,' 'The Cruelties of Despotism,' 'The Tyranny of Revolution,' 'The Blessings of Justice,' and 'Limited Monarchy'—Nos. 2 and 3 of which are illustrated in these pictures. The moment taken for the former picture is that when Aristides and his wife and children are quitting Athens by the Pirœan Gate after the decree of his banishment by the people. Aristides is looking upwards, as appealing to the gods, and expressing a wish that the Athenians might not again require his assistance. Upon his left arm is leaning his wife, who carries an infant; and on the right is his son Lysimachus. Near him, on the right, are an Archon of the Areopagus, and Themistocles; and the remainder of the grouping consists of figures all declaring strong and various interests in the principal persons. In these pictures we are at once struck by a more careful style than has characterized the recent works of Mr. Haydon; he has certainly done well thus to consult the public taste; and we may safely observe, that, with his undoubted power, were he to make yet further concession in this way, his further success would be adequately great. The Athenian subject is most powerfully made out—it is emphatically the departure of Aristides, to whose brief appeal to the gods the spectator sympathetically listens. But the figure of Aristides is too short, as is also that of Themistocles; and this is an extreme the opposite of that into which Mr. Haydon fell in earlier works. To this subject Rubens would have given too much movement—Raffaelle might have given too little—and the latter extreme marks this picture, because every popular triumph is declared by demonstrations more violent than are here shown. Many of the heads show the workings of evil passion, which should assuredly have been supported by a degree of appropriate action. It must, however, be said that the work is one of great power, which has been exerted to show solely in the features certain passions which, operating upon the least cultivated of mankind, are never unaccompanied by action. Of the 'Nero' we can only say it is perhaps the best picture which the artist has ever produced—nothing is here forgotten to excite abhorrence of the incarnate demon placed so faithfully before us. This picture is a further example of what we alluded to above—a picture may be too free in execution, or too highly finished—and, assuredly, Mr. Haydon's popularity will augment with any efforts put forth to discover the mean.*

THE ARTISTS' BENEVOLENT INSTITUTION.—The annual festival in support of this excellent Institution was celebrated on the 4th of last month at the Freemasons' Tavern, Great Queen-street, where, shortly after six o'clock, a company of about 130 gentlemen sat down to an excellent dinner. The chair was filled by W. Collett, Esq., M.P., and, after a series of loyal and appropriate toasts, subscriptions were announced to an amount upwards of £500. In the course of the evening a most eloquent and impressive address was delivered by Mr. Mann, the Vice-President and Chairman; after which, in due course, the report was read by Mr. Nicol, the Honorary Secretary. The number of cases that have now been relieved by this valuable Institution, since its establishment, is 953; for which purpose, no less a sum than £9883 has been distributed among aged members of the profession, who late in life have been overtaken by adversity, and the widows and families of artists who have been left unprovided for. There is an exquisite delicacy in these anonymous announcements—"The widow of an artist, sixth donation," "the daughter of an engraver, third donation," &c., highly gratifying to that real benevolence which enhances the value of the gift by refraining from publishing the necessities of the recipient. During the past year, forty-three cases have been relieved by the distribution of £637; and this, in the true spirit of St. Matthew, has not been done before men, after the manner of the hypocrites in the synagogues. This is assuredly an Institution which richly merits the contributions of all who have in anywise derived pleasure or profit from works of Art.

THE SOCIETIES OF PAINTERS IN WATER-COLOURS.—Both Societies are now open; but their openings occurred so late in the month as to prevent us from doing more than announcing the fact. We have reason to believe that both will maintain the high positions they have secured by years of continued labour and gradual improvement.

THE INSTITUTE OF THE FINE ARTS.—We regret to learn that differences exist in this Society which threaten its dissolution; or perhaps we should rather say its division into two parts—a step that we should consider equivalent. A party, it appears, are dissatisfied with the arrangements of the Council, and desire to displace them; and contests have occurred which cannot but have an evil effect. We do not think it right, under present circumstances, to do more than advert to facts, of which we shall probably, ere long, perceive the results.

THE NEW HOUSES OF PARLIAMENT.—The interior works at the New Houses of Parliament have been delayed through a period of nearly nine months, in consequence of a difference unfortunately existing between Mr. Barry and Dr. Reid respecting the ventilation and warming of the Houses. It appears by the statement made by the Marquis of Clanricarde, on his moving an address to the Crown on the subject, that the Building Committee do not consider themselves competent to effect an arrangement of the dispute; it being the Queen's Palace, in the hands of the Executive Government, they feel they have no right to give any order as to the works connected with it. The course pursued with reference to the erection of this magnificent structure seems somewhat strange, for his lordship remarked that the commission which met at first completed their labours with the selection of the plans; and that appointed to inquire into the progress of the building had no power to do anything else: it seems, therefore, positively necessary for the supreme authority to interpose, for the purpose of expediting the progress of the building. The discussion was adjourned; meantime the works continue *in statû quo*.

TESTIMONIAL TO AN ARTIST.—The friends and admirers of Mr. J. W. Carmichael have presented him with a handsome service of plate, as a parting testimonial of respect, on the occasion of his quitting his native town, Newcastle-on-Tyne, to reside in London. The amount of the subscription for the purchase was £154. We are glad to have an opportunity of recording an act equally honourable to the givers and receiver: it is one of rare occurrence, and testifies that a prophet is not always without honour even in his own country. Among the subscribers were the Bishop of Durham, the Vicar of Newcastle, and a large number of the resident clergy and gentry of the town and neighbourhood.

THE BRITISH ARTISTS' OWN EXHIBITION.—We have received a "Report of the Proceedings at a Meeting of Artists, held at the Galleries, 262, Oxford-street, on Wednesday evening, April 15," &c.; upon which occasion it was resolved that "Artists had long felt the want of a suitable Institution in which they might exhibit their periodical productions," &c. This was followed by a series of other resolutions, providing rules, regulations, &c., for placing such an Institution upon a basis of immediate operation. Into these details we shall not enter, simply contenting ourselves with a brief consideration of the principle. Within a few late years, propositions have been laid before influential and distinguished members of the profession, with a view to the establishment of an independent Exhibition—such propositions as it might be believed would meet the numerous difficulties in the way of realizing such a project, and satisfactorily dispose of the probable objections of the profession. But although these propositions were countenanced by wealth and repu-

* We have read with extreme regret the advertisements which Mr. Haydon has had the bad taste to put forth on the subject of these pictures; witness the following:—"High Art.—Egyptian-Hall.—Exquisite feeling of the English people for high Art.—General Tom Thumb last week received 12,000 people, who paid him £600: B. R. Haydon, who has devoted 42 years to elevate their taste, was honoured by the visits of 133½, producing £5. 13s. 6d., being a reward for painting two of his finest works, 'Aristides' and 'Nero.' Horace Vernet, Delaroche, Ingrès, Cornelius, Hess, Schnorr, and Scheffer, hasten to this glorious country of fresco and patronage, and grand design, if you have a tender fancy to end your days in a Whig Union. 'Ingenuas dediciase,' &c."

tation, and artists of acknowledged merit were invited to form a committee of management, the proposal could never be carried into effect. Is it not very significant to say that we have annually five exhibitions of the works of living artists? This number would not be necessary to those of any other school, but they are believed to be indispensable to us. On consideration of the origin and pretensions of each of those Institutions, with one exception they stand, as it were, in opposition to each other; there is no possibility of an amalgamation; such is their bond of disunion—an extraordinary feature which the history of the Art of no other country presents. To the resolutions of the proposed Exhibition there is appended a "Committee of Reference;" a very small proportion of whom are known artists—the rest are names, we believe, not publicly known to be in anywise connected with Art. For that which would be generally deemed success in a project of this kind, it is not enough that a "committee of reference" be merely persons of unquestionable honour and respectability—there must be something more than a "committee of reference"—there must be a committee of management of distinguished patrons of Art, and the proposal must come forth entirely divested of every appearance of private influence. Hence, from the manner in which "The British Artists' own Exhibition" is brought forward, we cannot augur favourably of its success; since such a scheme can never secure the confidence of artists of a certain position, with whose productions it is so much the ambition of the rising talent of the profession to see their own exhibited. Our present impression is, therefore, against this scheme—notwithstanding our earnest wish for some means by which artists may obtain a permanent exhibition-room. In the present instance, we are not content with the locality, nor with the aspect of the proposed gallery, nor with the mode by which it receives light; neither have we sufficient confidence in "the committee of reference," nor in the parties to whom must be intrusted the delicate task of "hanging;" we think the rule which prevents a picture from remaining in the rooms longer than three months fatal to its utility; we consider ten per cent., independent of "fees," too large a demand upon sales effected; and, especially, we think a shilling far too much for admission; if not altogether a free exhibition, it should be nearly so; and that 6d. is too much for the "catalogue."

Governesses' Home.—The anniversary meeting of "The Governesses' Benevolent Institution" took place on the 29th of April—too late for us to give any detailed account of the proceedings; but we are particularly anxious to draw the attention of our readers to a new branch of this most admirable Institution. We have ourselves known instances of privation, and future misery of the most distressing kind, arise from the impossibility of governesses, when unemployed, providing themselves with the necessaries of life, much less with the outward appearances of comfort and respectability, which are very properly considered necessary to the formation and practice of good domestic habits, and an acquaintance with the feelings and usages of society. The expense to governesses while unemployed, and the consequent distress to many while there is an absolute necessity for a respectable address, have appealed so forcibly, both to the judgment and humanity of the committee, that they have purchased the lease of No. 66, Harley-street; and, as soon as the house can be furnished, it will be opened, under certain regulations, for the admission of governesses, for a definite period, and for a limited weekly payment. The cost of the lease and fixtures is £1700; and, as there will be a formidable outlay in the furnishing of so large an establishment, subscriptions are earnestly requested. But it is not subscriptions only that the committee entreat to aid this refuge for a class of persons of such inestimable value to society: there are numbers whose purses are so slenderly supplied that they cannot spare money, and yet they can assist in rendering "The Governesses' Home," what we hope it will become, replete with the "*intelligences*" as well as the comforts of life. Donations *in kind* will be very valuable: furniture of all sorts; books for the formation of a library, nay, even a *single volume* will be considered a boon; and there are few who have not many to spare; drawing materials and drawings, music and musical instruments, carpets, china, glass, plate, house linen; any of the numberless things which form the *débris* of your good old housekeepers—things usually "put away" and "laid by"—can again come forth as useful members of the dumb society of comforts,—comforts to those who, homeless and houseless now, are, nevertheless, those to whom we look to render the homes and houses of our children well ordered and happy spheres of enlightened and accomplished human beings. It will be a privilege to contribute, in however small a degree, to such a purpose; and as the books of registration, free of expense, which have already provided engagements for nearly 300 governesses, will be removed from the office to "The Home," to continue under the superintendence of the lady at the head of the establishment, the patrons of this noble Institution, who require instructors, can be pretty certain of being well supplied. *It is in every one's power to aid the formation of this home,—to contribute something towards its comfort or its elegance;* and we cannot but consider it a high Christian as well as moral privilege to be able to aid so good a cause.

The Raising of Jairus's Daughter. By the late Theodore Von Holst.—We understand this fine work of Art is for sale—by the widow of the accomplished artist—and earnestly hope it may find its way into some fine gallery, of which it is entirely worthy. For this picture Holst obtained the premium of the British Institution, during the year it was exhibited; and it was universally admired by artists and connoisseurs. It is of large size—too large for ordinary collections; but it would do honour to some mansion in which its value could be appreciated. It is unquestionably the painter's *chef-d'œuvre*—a work altogether free from that peculiar and morbid style in which he too frequently indulged, to the serious detriment of his fortune as well as fame. As a composition, few modern pictures surpass it; the character and expression are admirably true; and it exhibits vigour and skill in execution.

The Collection of Robert Vernon, Esq., 50, Pall-mall.—It is the intention of Mr. Vernon to admit visitors to his rooms on Mondays and Thursdays (between one and four), during the season; but he will be necessarily compelled, in some degree, to restrict the number of persons admitted to this privilege, inasmuch as his collection is contained in the apartments he inhabits, and not in any separate gallery. Those who desire to enjoy one of the rarest treats that Art can furnish in this country, will therefore apply to Mr. Vernon for permission; and we feel assured it will be readily accorded to those who covet it—not for the mere gratification of curiosity, but in order to form a right estimate of the character of British Art. We need not repeat that the collection consists of the best specimens of the best masters of our English school; here are gathered the finest productions of Reynolds, Gainsborough, Callcott, Hilton, Newton, Wilkie, Mulready, Collins, Turner, Maclise, Leslie, Etty, Landseer, Ward, and a host of others whose names alone would almost fill a column. We trust, especially, that this opportunity may be pointed out to all artist or amateur foreigners, who may here learn rightly to appreciate the capabilities and the achievements of British Art. In such cases there will be no difficulty whatever in obtaining cards to visit the rooms.

Mr. Angas's Exhibition.—There is at present open at the Egyptian Hall, an exhibition of drawings, made by a gentleman of this name, in illustration of the natives and scenery of New Zealand and South Australia. The subjects amount in number to two hundred and seventy—all elaborated with the utmost care, and presenting faithful portraits of natives of all classes, and landscape sketches of a highly interesting character. In this collection we read a history of the inhabitants—nothing appertaining to them is forgotten—for, besides very numerous drawings representing individuals of all ages, every object—personal, sacred, and domestic—is shown; thus at once affording a key to their habits, customs, and institutions.

Sir George Hayter's Picture of 'The Christening of the Prince of Wales' is being exhibited at the house of Mr. Alderman Moon, in Threadneedle-street, previously to passing into the hands of the engraver. Upon this picture the artist has been employed three years, and it is, undoubtedly, the best of his works. All compositions of this kind are necessarily extremely difficult of treatment. The number of portraits amount to forty-nine; and, although every figure presents a personal identity, yet shade has been rendered more available to pictorial effect than in any similar composition we have hitherto seen. The ceremony took place in St. George's Chapel, Windsor; consequently, the background of the picture is a rich tracery of the carved screens and canopies of the stalls of the Knights of the Garter; and this part of the work has been most judiciously kept down in tone, to throw out with good effect the mingling of brilliant colour among the nearest figures. Many of the portraits are in positive shade—a daring proposition—but they are, nevertheless, at once recognisable. The Queen and Prince Consort are, of course, prominent and striking likenesses, as is the Archbishop of Canterbury, who is in the act of naming the royal infant, which he holds in his arms. Many of the portraits present, certainly, the best resemblances we have yet seen of certain royal and distinguished personages. That of the Duke of Cambridge is most perfect, as also are those of the late Duke of Sussex, the Duchess of Northumberland, Sir Robert Peel, Count de St. Aulaire, Lord Lyndhurst, Lord Jersey, the Bishop of London, &c. &c. The whole will form a grouping highly interesting, as many of the persons present have never before been seen in any similar picture.

Panorama of Constantinople.—Mr. Burford is to be complimented as much for his judicious selection of panoramic subjects as for his appropriate and skilful treatment of them. The glorious ruins of antiquity—Baalbec, Palmyra, Athens, and Rome; localities which time and the spoiler have made desolate, yet whose very sites are interesting as theatres of great historical events—Babylon, Jerusalem, and Damascus; the beautiful and the picturesque of the present day—Venice and Naples, Rouen and Edinburgh, have in succession engaged his pencil with unqualified success; and now Constantinople, with its mosques and minarets, its palaces and kiosks, is depicted before us in its extent and magnificence. The view has been taken from the Seraskier's Tower—a point which embraces the whole city, with the harbour of the Golden Horn, the Sea of Marmora, Scutari—the gem of the Asiatic shore; whilst, towering in the distance, are seen Bythinian Olympus covered with snow, and the blue hills of Asia Minor. From his elevated position the spectator discerns every object worthy of his attention with the utmost distinctness; enormous masses of houses, (so closely packed together that one wonders if there be space between them), stand crowding below him, with the Bosphorus winding its circuitous route to the Black Sea; Galata, the great commercial emporium of Turkey; and Pera, with its graceful amphitheatre of hills. It is a noble scene, and Mr. Burford has done it ample justice; every part of the picture is made out with wonderful minuteness, yet with a due regard to breadth and artistic effect: we have seen no work of his which better merits our commendation. Mr. H. C. Selous has assisted him in his labours, and must also share in the honours of the undertaking. The panorama was painted from drawings taken on the spot by Mr. W. J. Smith, attached to the British Embassy at Constantinople.

The British Museum.—By a recent Parliamentary return we learn that the sum of £11,518 has been expended during the past year in the purchase of books, works of Art, &c. &c., for the British Museum, viz., £1095 for books from the libraries of the Duke of Sussex, Mr. Bright, and Robert Southey; £1387 for conveying the Xanthian marbles to England; £1000 for a collection of fossils from Buenos Ayres; £2830 paid for a collection of prints of the early German masters; £4875 for the purchase of a collection of the works of early Italian designers and engravers; and £330 paid on account of classifying and preparing fossils from the Sub-Himalayan Mountains. The number of general visitors during the year 1845 exhibits an increase of nearly 110,000 over the preceding one; the number of visits made to the reading-rooms, for the purpose of study or research, was, in 1810, 1950; in 1845, 64,427—an amazing increase, indicative of the spread of knowledge and the thirst for information. The number of visits made by artists and students to the galleries of sculpture, for the purpose of making drawings and for study, during the past year, was 4256; and to the print-room, about 5904.

REVIEWS.

SOME REMARKS ON ART WITH REFERENCE TO THE STUDIES OF THE UNIVERSITY. By JOHN W. BURGON, B.A. Oxford: T. MACPHERSON.

A knowledge of the principles of Art is absolutely essential to the right understanding of its merits, and a just appreciation of its beauties: we may admire and commend, but, without this knowledge, our admiration may but exhibit our ignorance, and our praise will undoubtedly be of little worth. None are so able to form a correct opinion of a skilful military movement as he who has himself led armies to the battle-field; nor to judge of the science displayed in a delicate surgical operation as he who is intimately acquainted with the structure of the human frame. These facts being admitted, the importance of cultivating the mind on matters of Art is self-evident: not for the purpose of creating a host of amateur artists, nor an array of would-be critics; but to promote a love for the lofty conceptions of genius, to exalt the imagination, and to acquire that knowledge which will enable its possessor to discern between the evil and the good—the intellectual productions which emanate from the *soul*; and those works whose origin is of pretence and empiricism. Now, to no class do these observations more properly apply than to the students in our Universities—the heirs to high titles or large fortunes—men whose wealth or position enables them to exercise a mighty influence on Art; but who, nevertheless, too often miss their opportunities, or abuse their gifts, or are wholly indifferent to the subject. The writer of the pamphlet before us (himself a member of the University of Oxford) is strongly impressed with the importance of forming a gallery of Art in his *Alma Mater*, which, before all things, should possess casts from the sculptures of the Greeks. "How does it happen," he asks, "that while Thucydides and Æschylus and Sophocles are read by so many, the works of Phidias are read by so few?" It certainly is strange, considering the analogy existing between Greek Literature and Greek Art, that a man should be urged to toil on for ever in one department, and never be allowed the help and the solace he might derive from a practical acquaintance with the other. The ancients were spared the necessity of introducing works of Art to the notice of their youth, for their cities were overflowing with them; and thus their minds became insensibly, as it were, affected by their grandeur and beauty, and learned to pay them their homage, and received in turn their silent but impressive teachings. So now those of the present generation might stand amid the relics of the past, and learn such lessons that the strange phenomenon should no longer be witnessed of men leaving our Universities perplexed at the sight of the monuments of a people whose literature they know full well, with whose institutions and history and manners they are familiar, "but with whose immortal works of Art they are as unacquainted as with the monuments of Central America or of Japan." Mr. Burgon says truly that "a man no sooner leaves Oxford than he finds himself thrown, day after day, among these forms of real or apparent beauty: no less if he stays at home than if he goes abroad; whether he understands the subject or not, he is called upon to express an opinion, and very often to make his election;" he may as well attempt to escape from the responsibility of moral action as from the exercise of his taste. He is assailed wherever he turns, and is daily called upon to act; the alternative in every case being between acting right and acting wrong, which last he will most assuredly do, unless his judgment be directed by knowledge. But our author would not limit his subjects of study to the productions of the ancients—he would very properly introduce the paintings and sculptures of the mediæval age, nor would he entirely exclude the works of the present time. "If a man is expected to know a Raffaelle from a Rubens, a Guido from a Reynolds, it is surely fair to let him see specimens of those great masters, or at least of their *manner*, beforehand," else will he go groping his way in the dark, to lament hereafter the worthlessness of his possessions; or to purchase experience at a price that would stock a gallery. Our space will not at present allow of our entering more fully into the arguments which Mr. Burgon uses to enforce his propositions. The subject we feel to be one of high importance; hereafter we may recur to it. In the meantime we would recommend an attentive perusal of the book—not only to those whom it may more directly concern, but to all who are interested in promoting a love for the Arts. It is written in a right spirit.

SCOTTISH ART AND NATIONAL ENCOURAGEMENT. Edinburgh: WM. BLACKWOOD and SONS.

This volume consists of a collection of papers which appeared in the "Edinburgh Evening Post" during the autumn of 1845, and was written with a view to lay before the public a just statement of the differences between the Scottish Academy and the Royal Institution. "To deprive Edinburgh of this, one of the brightest gems of the civic crown, the most direct and effectual way is to shut up its only suitable exhibition-rooms, and to insult and disoblige the artists as a body and as individuals. This is the precise course which is now being followed to the Scottish Academy," &c., which the writer forthwith proceeds to show.

We have already had occasion to animadvert in severe terms on this most ungenerous, unbecoming controversy. Such a dispute is unique in the history of Art, and we much lament that the sole instance has fallen out in our own country. The gentlemen of the Scottish Academy are the only painters who have ever earnestly sought to be rescued from their *patrons*; and the gentlemen of the Board and Royal Institution are the only fathers and friends who, since the days of Saturn, have sought to banquet on their own *protegés*. In allusion to the correspondence that has taken place between the bodies the writer says:—"The Honourable Board roundly taunts them with writing ignorantly and arrogantly"—and that to a "deplorable" degree—in regard to the application of artistic instruction to the promotion of manufactures. Moreover, they would appear to be obscure individuals, as the Board pleasantly describes their Council as "*a series of individuals* changed every year, and of whose *habits* and even *names* they are ignorant;" while, by an inimitable felicity of contrast, the Royal Society and the Society of Antiquaries and the Royal Institution are, in the very same sentence, alluded to as "all of them consisting of *persons of the highest consideration*." * * * * Further, we find Sir Thomas Dick Lauder, the Secretary both of the Honourable Board and the Royal Institution, indulging in a fling at these *mauvais sujets*, alleging that "no public confidence" can in future be placed in their Council, who "allow their judgments to be swayed and overturned by every unworthy intrigue that may be originated by *selfish individuals* in the body which it ought to govern;" and "who aided an intrigue to injure a young artist" (Sir Thomas's own son) "whose *merit* had excited jealousy within the Academy." The result of all this is, that "The Academy are deprived of their exhibition-rooms, and that so summarily and so completely by surprise that they have no time to provide others in their stead. No doubt *two* out of the *four* rooms (of which two the moribund Royal Institution is by courtesy said to be the lessee) are left to them, if they choose, for a year, or perhaps two." This is a virtual temporary closing of the Edinburgh Exhibition, because it is impossible that with two rooms a body of artists so excellent as those of the Scottish Academy can either do justice to themselves or to those who confide to them their works, or satisfy the public. It is deeply to be deplored that two instances of direct opposition to the advancement of British Art should have occurred in Glasgow and Edinburgh—we mean the scandalous job of the Marochetti statue, and this instance of oppression, which leads us heartily to concur with the writer of these pages, that the prejudicial influence upon the destinies of Art in Scotland, exerted by such a body as the Royal Institution, should, by all possible means, be counteracted and annulled.

But surely the artists of Scotland are able to provide a remedy; and as surely they will do so. To no country of the world was the oppressor ever so greatly a benefactor as to Scotland: its high and independent spirit cannot fail to be aroused by such attempts as those to which we refer. We shall ere long find the Scottish artists more independent and far more prosperous than they have ever been.

ON THE TRANSFER OF PROPERTY BY PUBLIC AUCTION AND PRIVATE CONTRACT: THE RECIPROCITY OR ALLOWANCE SYSTEM. By ALEXANDER RAINY, of Regent-street, Auctioneer.

Mr. Rainy's pamphlet has but little relation in its contents to the subject-matter of our Journal, being more addressed to the consideration of venders of estates than works of Art; it must, nevertheless, effect great public good by its circulation. We have too frequently had occasion to speak with severity of the conduct of many auctioneers in their picture sales, and now find, by this pamphlet, that the same irregular conduct is pursued in the disposal of every kind of property. Truth, which is the stamp of integrity in all matters of business, seems boldly defied, and practices of the most unblushing deception and intrigue appear to constitute the elements upon which the occupation is rendered profitable to the great majority of the profession. That the notoriety of this mode is injurious to all *bonâ-fide* venders cannot be questioned; it is in the hands of this class alone to effect a reform of the abuses.

Mr. Rainy's *exposé* will go far to effect this purpose by denouncing the *incubus* of intermediate and concealed commissions paid to parties, mostly solicitors, who seek to share with the auctioneer the profits of a sale. There can be no doubt but that the public are the sufferers to the increased extent of paying two commissions instead of one.

The writer does not fail (indeed, how could he avoid it) to depreciate the universal practice of cramming premises where a sale is intended. We have warned amateurs against the small choice cabinets of pictures which are on these occasions thrust into every mediocre abode. The public are now pretty well aware that an auctioneer is rarely employed under such circumstances, but there is added the eternal "Library of books, collection of cabinet paintings, pianoforte, harp and guitar, looking-glasses, cut glass, china, cellar of choice wines, phaeton," &c. &c.*

Respectable persons feel disgust and avoid public auctions as they would an infected locality, to the great loss of real venders, who lamentably find their property suffer a depreciation in value by impure and tainted association with falsehood. Even in the sale of estates the bombastic descriptions furnished some amusing jokes for Sheridan's "Critic," where, speaking of auctioneers, *Puff* is made to say,—"'Twas I, Sir, first enriched their style; 'twas I first taught them to crowd their advertisements with panegyrical superlatives, each epithet rising above the other like the bidders in their own auction-rooms; from me they learned to inlay their phraseology with variegated chips of exotic metaphor; by me, too, their inventive faculties were called forth. Yes, Sir, by me they were instructed to clothe ideal walls with gratuitous fruits; to insinuate obsequious rivulets through visionary groves; to teach courteous shrubs to nod their approbation of the grateful soil, or, on emergencies, to raise upstart oaks where there had never been an acorn; to create a delightful vicinage without the assistance of a neighbour, or fix the temple of Hygeia in the fens of Lincolnshire."

How truly applicable the above quotation is to the present times, our readers have the daily opportunity of verifying by reading the last page of any newspaper.

PORTRAIT OF VISCOUNT HARDINGE. Painted by Sir W. ROSS, R.A. Lithographed by R. DALTON. Published by T. M'LEAN, Haymarket.

The publication of this portrait could not have been better timed. The original is in the possession of Lady James, and presents an excellent likeness of Lord Hardinge, who is represented in military uniform, and decorated with the many orders and insignia which his distinguished services have so fully merited. The drawing on the stone has been executed with such fidelity as to preserve most perfectly the character of the works of Sir W. Ross. To this portrait must at this moment be attached a feeling of deep interest: the devotion and achievements of the Governor-

* In a trial at law, which took place a few days ago, it appears an honest-minded country gentleman in Essex bought wine to the amount of £1di. The auctioneer told the company that it had been bottled when the Devil was a little boy; and the said gentleman imagined, of course, that it had belonged to his respectable neighbour, whom he knew would not possess a bad article. The wine was proved to have been sent down to the house where it was sold only the night before: its quality was described by the word "stuff."

General of India have won for him the admiration and gratitude of his country; and, doubtless, by all who wish to possess a memento of the late campaigns, which have been brought to such a glorious termination, this work will be duly appreciated.

THE DEFENCE OF JELLALABAD BY THE LATE MAJOR-GENERAL SIR ROBERT SALE, G.C.B. Drawn on Stone by W. L. WALTON. Published for the Proprietors, Messrs. HULLMANDEL and WALTON, by HOGARTH, and GRAVES and Co.

The defence of Jellalabad by the late Sir Robert Sale is one of the most remarkable events in the late Indian campaigns. These sketches make more intelligible to us the difficulties of a position rendered appalling by circumstances against which no human power could avail. The gallant defenders of Jellalabad—although their numbers were daily thinned by disease, and although cut off from supplies of all kinds—held the dilapidated fort in which they had been shut up during a period of six months. In order to repair the ruined defences of their position, their exertions went to the extremity of human endurance; and no sooner had they in some degree succeeded, than their parapets and bastions were thrown down by a tremendous shock of an earthquake, which was followed by a succession of not less than a hundred other shocks of less violence. The views presented are highly interesting, being those of two sides of the Zenora, at Shewuckee, in which the British prisoners resided. These are followed by a series of views of many of the most remarkable places in Affghanistaun, as of 'The Ruins of Zohauk,' 'Bameean and Choolghoola,' 'The City and Fortress of Cabul,' 'Fort of Mahomed Khan, near Cabul,' 'The Citadel and Fortress of Ghiznee,' 'Kelat-i-Ghilzee,' 'Old Candahar,' &c.; which are followed by numerous plates representing the defences of Jellalabad, in which are shown the walls as they were found by Sir R. Sale; then they are seen as they appeared in their improved state; and finally after having suffered injury from the earthquake. The whole is accompanied by a portrait of the late Sir R. Sale, lithographed from an original work in the possession of his niece. The lithography throughout is executed with a perfect mastery over the means of this department of Art.

SHARPE'S LONDON MAGAZINE. Volume First. London: T. B. SHARPE.

From the mass of cheap periodical literature which the press is now constantly sending forth, some few works may be selected as more especially deserving of notice and public favour; among these "Sharpe's Magazine" stands pre-eminent. It is founded on the model of "Chambers's Journal," consisting of extracts judiciously chosen from eminent writers, original articles in prose and verse, translations, &c., forming a volume of entertainment and instruction for young and old. There is one point, however, in which it differs from the well-known work alluded to: the "London Magazine" is embellished with numerous wood-engravings, executed in a style unprecedented in any publication issued at the price of three-halfpence a number. We have no doubt of its commanding an extensive sale, which it well merits.

THE PEERAGE, BARONETAGE, AND KNIGHTAGE OF GREAT BRITAIN AND IRELAND. By C. R. DODD. London: WHITTAKER and Co.

A most useful work of reference, which deserves a place on the library table of every gentleman, and in the office of every professional man, in the kingdom; forming a complete dictionary of the titled classes, wherein are given details of their titles, parentage, residences, public services, offices; their works in literature, science, and the arts. It is condensed, yet sufficient for its purpose—a volume of convenient size and moderate price, affording that information which the public at large would wish to obtain concerning the aristocracy. A vast amount of labour and research must have been employed in its compilation.

GRAY'S ELEGY. Illuminated by OWEN JONES. London: Published by LONGMAN and Co. New York: WILEY and PUTNAM.

We described, it will be remembered, in a recent number of the ART-UNION, two bindings executed according to Leake's patent process of forming leather *reliefs* in imitation of ancient wood-carvings—the one intended for an edition of the Scriptures, the other for the book which we have now to notice. The process of producing these beautiful imitations has been already amply detailed; and the charming design for Gray's "Elegy" was at the same time engraved. The book is now before us entire, and certainly presents a more magnificent example of the imitation of ancient illumination than can well be conceived. The ancient ebony, and other hard-wood carvings, for book-backs, is, perhaps, the only form in which carving may be at all modernly objectionable. We have, however, here the carving without the wood, but with all necessary sharpness of execution, and all nicety of detail—in short, equal to carving, with all the advantage of adaptability as binding to all kinds of books. The design is the leaves and berries of the holly surrounding a tablet, on which appears the title, and on the other tablet appears the monogram of the illustrator. The "Elegy" occupies thirty-three pages, each of which contains four lines in the large Old English characters, and one illuminated capital on a gold ground. These four lines are printed within a square tablet, occupying the centre of the page, and surrounded by the most exquisite designs, perfectly imitative of the character of ancient works, but in execution and splendour far beyond anything that has ever been done in any country. The verse of Gray is worthy of being thus set forth in gold, and the manner of the setting forth is worthy of his deeply-touching muse. The production reflects the highest credit on the skill, taste, and judgment of Mr. Owen Jones.

THE PARK AND THE FOREST. Drawn on Stone by J. D. HARDING. Published by NATTALI.

This beautiful work is already well known, having been published some years ago by Mr. M'Lean. It is now sold by Mr. Nattali at a reduced price—a fact which must ensure the rapid sale of the remaining copies, although, for a work so truly valuable, the price at which it was originally published bears little proportion to the immense advantages which it has opened for the formation of style in that department of Art which it so powerfully illustrates. The singularly forcible truth of Mr. Harding's trees has never been approached in this department of Art by the productions of any other artist, native or foreign. Although the French and German schools excel in drawing the head and the figure on the stone, their wood scenery is flat and spiritless when compared with these really extraordinary drawings. In the course of our lengthened observation of the progress of landscape art we have remarked the influence which the works of Mr. Harding have exerted upon the works of rising artists—perhaps insensibly to themselves, but assuredly with infinite benefit to the character of their productions.

JEPHTHA'S DAUGHTER. Painted by HENRY O'NEIL. Engraved by P. LIGHTFOOT. The Print of the Art-Union of London.

This print is on the eve of being issued; it is highly to the credit of the engraver that he has "kept to his time;" and still more so that he has produced an engraving which makes the painter his debtor, for assuredly the print is an improvement on the picture. It will, no doubt, be a favourite with the majority of subscribers, for, although by no means a first-rate work of Art, it is a pleasing composition, and cannot fail to gratify those who are not critics. We allude to the character of the painting; for the engraving is unexceptionable, and will add to the reputation of Mr. Lightfoot; the style is remarkably clear and distinct; much vigour there is not; the subject did not demand it; but it is finished with attention, care, and artistic skill, in every part; no portion has been slighted; and the whole has been completed with perfect harmony.

A BOOK OF HIGHLAND MINSTRELSY. By Mrs. D. OGILVY. Illustrated by R. R. M'IAN. Published by G. W. NICKISSON.

The poems of which this volume consists are founded on some of those striking passages of national and personal story which may be said to give to the history of the Highlands a character of romance beyond that of any other nation. The distribution into septs of a people not naturally warlike would compel them into military enterprise; the Gael, however, is in his nature a warrior, and his honour and glory has lain in the amount of his successes against his neighbours. In, therefore, the legends of the Highlands there exists an inexhaustible fund of romance—the incidents themselves are poetical and suggestive of verse. The poems are twenty-nine in number, each preceded by a prose *historiette* descriptive of the fact forming the subject. And the whole of the incidents Mrs. Ogilvy has versified with admirable taste and exquisite feeling. At the head of each is a small vignette which, in every instance, very happily illustrates the main point of the story. These vignettes by Mr. M'Ian are distinguished by the same spirit and sentiment which have on previous occasions attracted favourable notice; and, this artist being himself a Gael, we know no other to whom the illustration of Highland legend could be so unscrupulously confided.

TO SUBSCRIBERS.

OUR next number—the number for June—will be a DOUBLE NUMBER, in order to enable us to supply a sufficiently elaborate critique on the Royal Academy, and the two Societies of Painters in Water Colours—to which, as heretofore, we shall devote an entire part. It is unnecessary to say that for this double number the charge will be double; and we shall endeavour to render it valuable in proportion.

The liberality of Fox Talbot, Esq., has enabled us to introduce in our next next number a specimen of "The Talbotype." It is needless to observe that, although the fame of this wonderful discovery has gone over the world, comparatively few have had the means of examining an example of it; we consider, therefore, our Journal will thus be the means of affording information as well as enjoyment to many; but, as our supply of specimens is of necessity limited, we trust our subscribers will take especial care to obtain their copies early. Many months have been occupied by the assistants of Mr. Talbot, under his directions, in procuring the large number of impressions necessary for our publication; and it will be obvious that, under other circumstances, it would have been impossible for us to have presented to our subscribers so valuable and costly a boon.

The same number will also contain an engraving on steel of four passages from Flaxman's 'Shield of Achilles'—conveying a just idea of the amazing grandeur and beauty of that famous work, the whole of which is on the eve of completion by Mr. A. R. Freebairn.

With the same number we shall also publish ten or twelve engravings on wood from pictures of the French school, now exhibiting at the Louvre.

We are enabled to announce that we have made arrangements for supplying to our readers, from time to time, engravings on wood of the best examples of Industrial Art—as they are produced in Paris. In order to accomplish this desirable object, we have recently visited Paris, and engaged the assistance of an eminent artist there—M. H. Berthoud, who will send us regularly copies of the best productions as they appear: they will be of such a nature as to supply material suggestions to our British manufacturers for the improvement of the various articles of their produce. Several of the manufacturers of Paris expressed their perfect willingness to co-operate with us in this object; and in many instances gave us free permission to copy their best designs—those more particularly in bronze and silver. It will be, of course, our duty to give the name and address of each person to whose liberal courtesy we shall be so indebted.

As many persons in this country have frequent intercourse with France, and some may be desirous of sending articles to, or bringing them from, that country, we may render service by giving the name and address of an artist there, who is in all ways qualified to perform their business with fidelity and punctuality. We refer to Mr. EDWARD RUTTER, No. 10, Rue Louis le Grand, Paris, whose connexion and correspondent in London is Mr. Chinnery, of Lower Thames-street. Mr. Rutter is conversant with Art, his early years having been passed in the establishment of Moon, Boys, and Graves; and he is the present agent of the Government School of Design. He is consequently well calculated to forward the objects of artists and persons who are interested in the transfer of works of Art. But he is also a general shipping and transfer agent; and from his long residence in France, the respect and consideration he has obtained there, his habits of business, and experience in all matters of commercial intercourse between the two countries, his assistance cannot but prove valuable to all who need a zealous, prompt, intelligent, and upright agent, by whose means visitors or correspondents may largely save both time and money. We speak of him from personal knowledge as well as universal report; and we consider that in this recommendation of him we confer an obligation on our readers.

